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ANALYTICAL KEY
TO THE EXERCISES IN
SIXTEENTH AND SUBSEQUENT EDITIONS OF
HARMONY
ITS THEORY AND PRACTICE



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ANALYTICAL KEY
TO THE EXERCISES IN
HARMONY:
ITS THEORY AND PRACTICE

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P R E F A C E .

THE very extensive modifications introduced in the sixteenth edition of *Harmony: Its Theory and Practice*, have necessitated the writing of an entirely new Key to the exercises in that work. Owing to the alterations in the order of the chapters, and the more complete separation of the chromatic and diatonic elements of the key, it became needful to remodel, and in some cases almost to re-write, many of the exercises, besides which their order has in many cases been changed, the additional exercises being now incorporated in the body of the work.

It should be distinctly understood that every exercise can be worked in more than one position: in many cases two or three positions may be equally good. That which is given in this key is merely the one in which the exercises were originally written by the author; if the student's version differs from this, as in most cases it probably will, he is not to infer that his own working of it is necessarily incorrect. But, inasmuch as all these little musical sentences were composed to show the treatment of the various chords, and were not merely the filling up of an already written figured bass, a comparison of the student's work with that here seen may show him what opportunities of a flowing melody he has missed, how passing and auxiliary notes can be advantageously introduced, etc.

The most important feature of this new Key is the complete analysis of the harmony, given beneath the bass of every exercise. The value of a thorough analysis to the student who wishes for an intelligent mastery of his subject can hardly be overrated. A very successful teacher of harmony once said to the author that "he would rather have his pupils analyze their exercises without working them than work them without analyzing them"; and there is little doubt that he was right. By comparing his own analyses with those here given, the student will obtain an insight into the subject

which will be hardly possible in any other way. It should be added that with some of the higher discords more than one analysis is possible. In these cases uniformity has been intentionally avoided. At one time one analysis, and at another time a different one has been given, that the student may accustom himself to regard the harmony from various points of view.

It may not be superfluous, in conclusion, to give an urgent warning against using this key as a "cram." Under no circumstances should the student consult it until he has worked the exercises and made his own analysis. To use it while working is like learning to swim with corks. But, after he has completed his own work he will find the use of the key as beneficial as he will find it injurious if he uses it merely to save himself labour and thought.

EBENEZER PROUT.

July, 1903.

KEY to the EXERCISES

IN

HARMONY:

ITS THEORY AND PRACTICE.

CHAPTER I.

INTRODUCTION. (§§ 1—30.)

(1) (a) Major 3rd (C). (b) Diminished 5th (D). (c) Diminished 7th (D). (d) Perfect 5th (C). (e) Minor 3rd (C). (f) Augmented 2nd (D). (g) Augmented unison (D). (h) Minor 2nd (D). (i) Augmented 4th (D). (j) Major 6th (C). (k) Minor 6th (C). (l) Minor 9th (D). (m) Augmented 6th (D). (n) Diminished 3rd (D). (o) Perfect 5th (C). (p) Perfect 4th (C). (q) Minor 6th (C). (r) Major 3rd (C). (s) Augmented 5th (D). (t) Diminished 8ve (D). (u) Minor 7th (D).

(2)

Minor 2nds. Major 2nds. Diminished 3rds. Minor 3rds.

Major 3rds. Diminished 4ths. Perfect 4ths. Augmented 4ths.

(3)

Diminished 5ths. Perfect 5ths.

Augmented 5ths. Minor 6ths. Major 6ths.

Augmented 6ths. Diminished 7ths.

Minor 7ths. Major 7ths. Diminished 8ves.

(4)

Minor 9ths. Major 9ths. 11ths.

Minor 13ths. Major 13ths.

(5)

(a) (b) (c) (d) (e) (f)

Minor 6th. Augmented 4th. Augmented 2nd. Perfect 4th. Major 6th. Diminished 7th.

(C) (D) (D) (C) (C) (D)

(g) (h) (i) (j) (k)

Diminished 8ve. Major 7th. Diminished 5th. Minor 3rd. Major 3rd.

(D) (D) (D) (C) (C)

(l) (m) (n) (o) (p)

Major 7th. Diminished 3rd. Augmented 6th. Perfect 4th. Perfect 5th.

(D) (D) (D) (C) (C)

(q) (r) (s) (t) (u)

Major 3rd. Minor 6th. Diminished 4th. Augmented unison. Major 2nd.

(C) (C) (D) (D) (D)

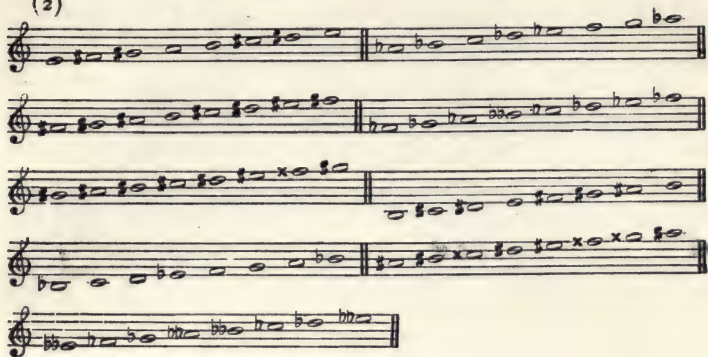
CHAPTER II.

KEY, OR TONALITY. (§§ 31—56.)

(I)

N.B.—It is immaterial in which octave the above chords are written.

(2)



CHAPTER IV.

THE DIATONIC TRIADS OF THE MAJOR KEY. (§§ 88—128.)

(I.) (II.)

F: $\overset{3}{I} \quad V \quad I \quad IV \quad V \quad I$ D: $\overset{5}{I} \quad IV \quad V \quad IV \quad IV \quad I \quad V \quad I$

(III.) (IV.)

A: $\overset{3}{I} \quad V \quad IV \quad I \quad IV \quad V \quad I$ E: $\overset{3}{I} \quad IV \quad V \quad I \quad IV \quad I$ (§ 119.)

(V.) (VI.)

B: $I \quad IV \quad V \quad I \quad IV \quad V \quad I$ G: $I \quad IV \quad V \quad I \quad I \quad IV \quad V \quad I$

(VII.) (VIII.)

F: $I \quad V \quad I \quad IV \quad V \quad I \quad IV \quad I$ C: $I \quad V \quad V \quad I \quad V \quad IV \quad I \quad V \quad I$ (§ 69.)

(IX.) (X.)

E: I V I IV V I IV V I D \flat : I IV V IV I V I

CHAPTER V.

THE DIATONIC TRIADS OF THE MAJOR KEY (*continued*).
SEQUENCES. (§§ 129—159).

(I.) (II.)

F: I V vi IV ii V I G: I V vi V I vi IV V I

(III.) (IV.)

A: I vi IV V vi I IV V I C: I V ii IV V iii

(V.)

vi IV ii V I B \flat : I V ii vi iii vii° IV I vi IV V I

(VI.) (VII.)

A \flat : I V ii vi IV V I C: I ii V vi IV vi ii V I

(VIII.)

E \flat : I V I vi IV I V iii vi IV I ii V I

(IX.)

Bb: I IV ii V iii vi IV V iii vi ii IV vi V I

(X.)

G: I vi V I IV I V vi ii V I vi IV V I

(XI.)

C: I V I vi ii IV V I vi IV ii V V I

(XII.)

E: I IV V iii vi ii V I vi ii V I V I

(XIII.)

D: I ii V vi IV ii V IV ii vi I IV V I

(XIV.)

B: I V vi iii IV I IV ii V vi IV V I

(XV.)

A: I V vi V I vi IV ii V vi IV I V iii vi IV V I

(XVI.)

G: I iii IV ii IV V iii V vi IV vi vii⁰ V vii⁰ I vi IV V I

(XVII.)

G: I ii IV V ii vi IV I ii V iii vi IV V I

(XVIII.)

Gb: I vi IV V vi IV I V vi V V ii vi IV ii V iii vi IV V I

(XIX.) Double Chant.

Bb: I vi IV V iii vi iii vi ii V V iii V vi IV V I IV V I

(XX.) Double Chant.

A: I vi V I V vi IV ii IV V iii vi IV ii IV V vi ii V I

(XXI.) Double Chant.

F: I V I IV V vi V I IV V I V vi ii IV V I ii V I

N.B.—As the given melodies (XXII. to XXVII.) can all be harmonized in more than one way, it must be understood that the harmonizations here given are only to be regarded as specimens, not as the *only* correct method of treating them. The same will refer to all future harmonizations.

(XXII.) (XXIII.)

G: I IV ii vi IV I V I E7: I I IV vi ii V I

(XXIV.) (XXV.)

D: I V vi IV V I V IV I F: I IV V ii vi IV V I

(XXVI.)

A: I V vi IV I V vi V I

(XXVII.)

G: I vi IV I vi V I IV I ii vi IV V I

CHAPTER VI.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

(§§ 160—205.)

(1.) (a) 1. 2. (b) 1. 2.

D: I Ic V Ib Ic V A7: I Ic V Ib Ic V

(c) 1. 2. (d) 1. 2.

G: IV IVc I IVb IVc I B7: I Ic V Ib Ic V

(II.)

(a) 1. 2. (b) 1. 2.

D: ii I_c V IV I_c V A^b: IV I_c V vi I_c V

(c) 1. 2. (d) 1. 2.

G: V IV_c I ii IV_c I B^b: ii I_c V vi I_c V

(III.)

(a) 1. 2. (b) 1. 2.

D: ii^b I_c V IV^b I_c V A^b: ii^b I_c V IV^b I_c V

(c) 1. 2. (d) 1. 2.

G: V^b IV_c I V_c IV_c I B^b: ii^b I_c V IV^b I_c V

(IV.)

(a) 1. 2. (b) 1. 2.

C: I V_c I^b I^b V_c I A: vi I_c ii^b IV I_c IV^b

(c) 1. 2. (d) 1. 2.

E^b: vii⁰ IV_c V^b I IV_c V^b G: IV^b I_c IV IV I_c vi

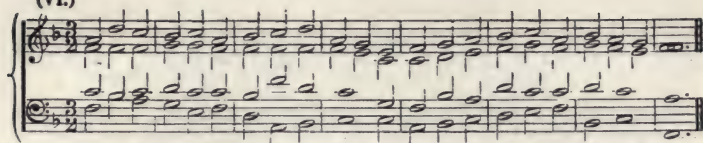
(V.)

(§ 179.)

6 6 6 6 6 6 5 6 6 6 6

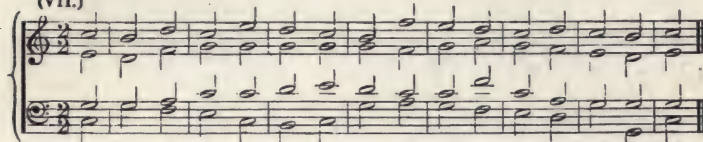
C: I I^b I V_c I^b IV vii^{0b} I^b ii^b I_c V iii vi ii^b vi ii^b V I^b ii^b V I

(VI.)



F: I IV I \flat ii V \flat I IV \flat I \flat IV I \flat 5 4 3 6 6 6 6 6 6 6 5 4 3

(VII.)



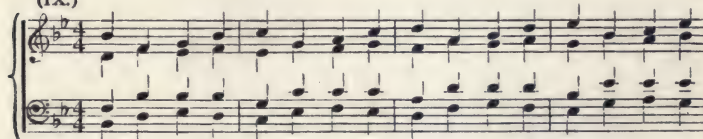
C: I V ii \flat I \flat I V \flat I V IV \flat I \flat 4 3 ii \flat I \flat ii 4 3 I \flat V I

(VIII.)



G: I ii V I \flat V vi ii \flat iii \flat IV \flat I \flat 4 3 V V I vi \flat V \flat I vii \flat I vi IV V I

(IX.)

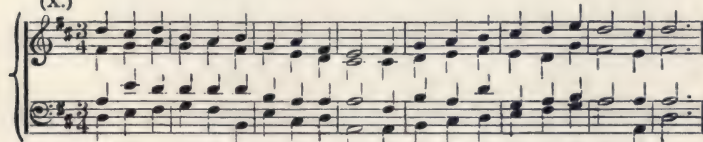


B \flat : I I \flat IV I \flat ii ii \flat V ii \flat iii ii \flat vi ii \flat IV IV \flat vii \flat IV \flat



V V \flat I V \flat IV \flat iii \flat ii \flat I \flat vii \flat I I \flat 4 3 I \flat V I

(X.)



D: I vii \flat I \flat IV I \flat vi ii V \flat I V iii \flat IV \flat V \flat vi \flat vii \flat I \flat 4 3 I \flat V I

(XI.)

8 6 6 6 6 6 6 5

Gb: I V I Ib V IVb IV V Ib Vc I IVb Ic IV Ic V I

(XII.)

8 6 6 6 6 6 5 6 6 6

F: I vii⁰_b Ib vi⁰_b ii ii⁰_b Ic V vi IV I V^b IV^b Ic

6 6 6 6 6 6 5 6 6

IV ii⁰_b Ib vii⁰_b IV^c V^b V IV^b vi Ib iii⁰_b vi V I

(XIII.)

5 6 6 6 6 6 6 6 6

Eb: I Ib vii⁰_b I IV Ic IV^b V^b I Ib V^c vi⁰_b V^b I V

6 6 6 6 6 6 6 6 5

I Ib IV Ib V^c IV^c V^b I IV^b V^b I Ib Ic V I

(XIV.)

8 6 6 5 6 6 6 6 5

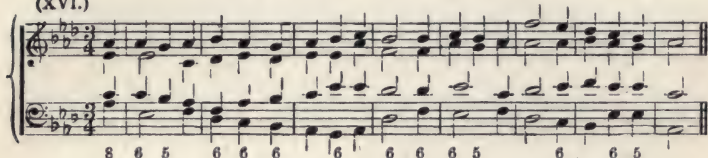
F: I V I IV^b Ic V vi ii⁰_b Ib ii V I Ib IV Ic V I

(XV.)



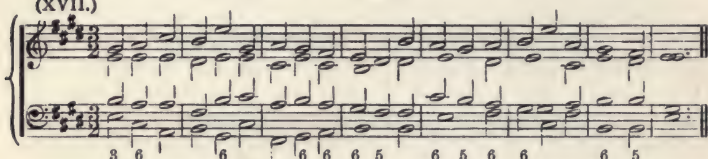
F♯: I V♭ vi iib iib I♭ vii♭ I I IV♭ V I♭ IV I♭ IV V I

(XVI.)



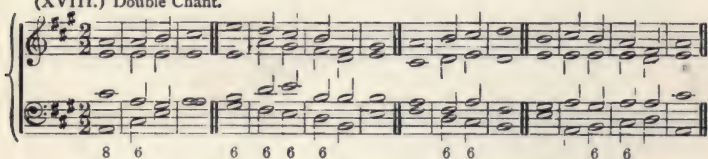
A♭: I I♭ V vi iib I♭ vii♭ I V♭ I iib iic I♭ V vi IV I♭ ii Ie V I

(XVII.)



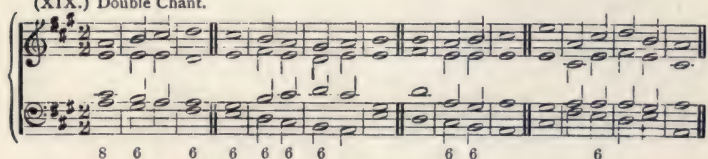
E: I IV♭ IV V I♭ vi ii I♭ iib I♭ V V IV♭ I vii♭ I♭ vi ii I♭ V I

(XVIII.) Double Chant.

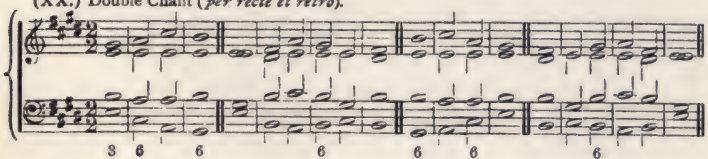


A: I I♭ V I V♭ IV♭ iib iib ii V vi iib I♭ ii V I V♭ I♭ IV I

(XIX.) Double Chant.



A: I V♭ I IV♭ iib iib I♭ vii♭ I V iib I♭ V♭ I iib vi I♭ IV V I

(XX.) Double Chant (*per recte et retro*).

E: I IV♭ IV I♭ I V IV I♭ vi V I♭ IV IV♭ I V vi I♭ IV V I

(XXI.) Hymn Tune.



B \flat : I I \flat vii \flat I \flat IV I \flat ii \flat V vii \flat I I \flat vii \flat I I \flat V iii \flat



IV \flat V \flat I I \flat ii \flat iii \flat vi IV I \flat ii \flat I \flat V I

(XXII.) Hymn Tune.

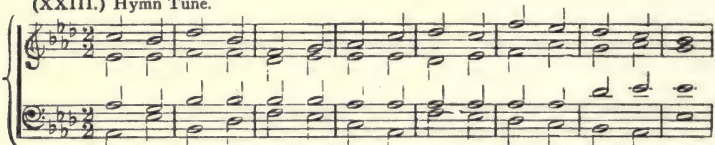


F: I V \flat I IV I \flat IV \flat V \flat I V \flat vi iii \flat IV ii I \flat V ii

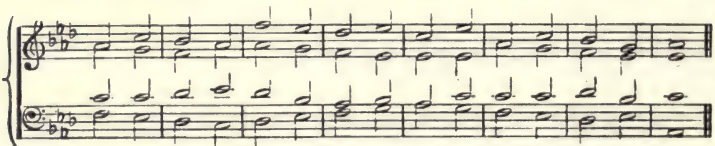


V \flat V I iii 6 vi \flat vi ii V \flat I I \flat ii \flat V I

(XXIII.) Hymn Tune.



A \flat : I V ii ii \flat ii \flat V I \flat I IV \flat I \flat IV I \flat vii \flat I V

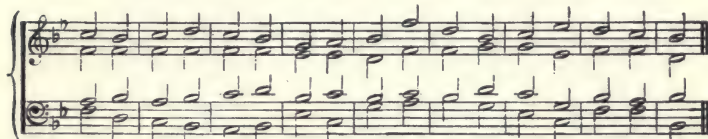


vi iii \flat ii \flat I \flat IV V IV \flat V \flat I ii \flat vi iii \flat ii \flat V I

(XXIV.) Hymn Tune.



B \flat : I I \flat V I \flat V \flat vi V I iii vi iii \flat ii \flat I \flat vii \flat I



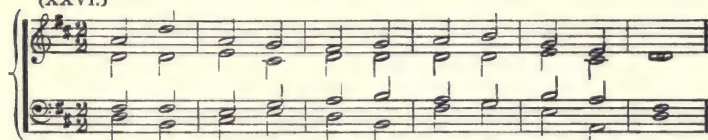
V I \flat V \flat I IV vii \flat vi V \flat I vi ii \flat ii I \flat V I

(XXV.)



F: I I V \flat vi iii \flat ii \flat ii I \flat V I

(XXVI.)



D: I vi V \flat vii \flat I IV \flat I \flat IV ii V I

(XXVII.)



G: I IV I vii \flat I \flat IV V IV \flat I \flat V I

(XXVIII.)



E \flat : I iii \flat vi I vi I \flat IV vi I \flat IV vi I \flat V I

(IV.)



b: i iv i^b VI ii^b iv V VI V i^b i ii^b VI ic V i

(V.)



c: i i^b ii^b V VI iv ic V i^b Vc ivc i iv^b V I

(VI.)



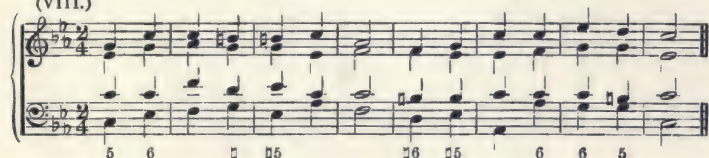
a: i VI iv V VI iv i^b vii^b i ii^b VI V i^b iv^b ic iv ic V i

(VII.)



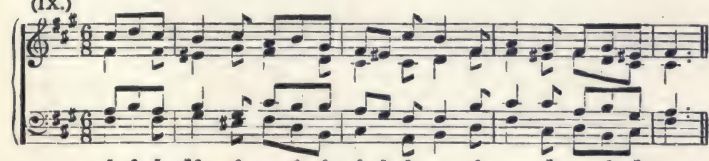
c#: i V VI ii^b V i^b iv i VI V i VI iv V V^b i vii^b i^b ii^b ic V i

(VIII.)



c: i i^b iv V III' VI iv vii^b III' VI iv^b ic V i

(IX.)



f#: i ivc i vii^b V^b i iv^b ii^b ic V i^b iv iv^b i V VI ii^b V i

(X.)



a: i ii⁰ V III' VI ic iv i V III' ^b VI ii⁰ V i^b iv^b ic V i

(XI.)



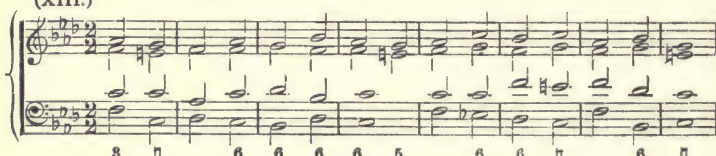
g[#]: i V i V^b i iv^b ic iv ivc i v^b iv^b V i V III' VI ii⁰ ic V I

(XII.)



d: i vii⁰ i^b iv V i^b VI ii⁰ V VI iv vii⁰ i v^b iv^b V i VI iv V i

(XIII.)

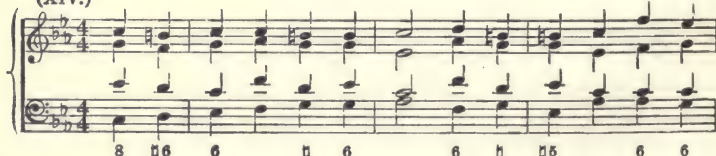


f: i V VI ic ii⁰ iv^b ic V i v^b iv^b V i ii⁰ V



i^b iv i V III' VI ic ii⁰ i^b V VI ii⁰ ic V i

(XIV.)



c: i vii⁰ i^b iv V III' ^b VI ii⁰ V III' VI iv^b ic

6 6 ♯ 6 6 6 6 5 ♯
 ii⁰ i^b ii⁰ V VI iv i^c iv^b iv ii⁰ V^b i i^c V I

(XV.)

8 ♯ 6 6 ♯ 6 ♯ 6 ♯
 bb: i V VI i^c ii⁰ ii⁰ V i^b vii⁰ i i v^b VI V iv

6 5 6 ♯ 6 ♯ 6 ♯
 i^c V iv^b iv V i^b i V^c i^b iv V i

(XVI.)

5 ♯ 6 ♯ 6 5 6 6 6 6 6
 g: i iv V i i^b V^c iv^c i VI^b v^b iv^b i^c ii⁰ iv^b

6 5 ♯ 6 6 ♯ 6 ♯ 6 5 6 5
 i^c V VI V i iv^b ii⁰ V i^b IV vii⁰ III' VI iv i^c V i

(XVII.) Double Chant.

5 6 ♯ 6 6 6 6 ♯ 6 6 ♯
 e: i i^b vii⁰ i V^b i v^b iv^b iv V i iv^b i^c iv V i VI iv V i

(XVIII.) Double Chant.

5 #6 6 6 #5 6 5 # 6 6 #

d: i i vii⁰ i^b ii⁰ V III' VI iv ic V V i^b i iv ii⁰ V^b i iv V i

(XIX.) Double Chant.

8 6 6 6 6 #6 # 6 #6 # 6 5 #

g: i V^b i iv^b iv i^b i^b vii⁰ i V i^b vii⁰ i iv V VI iv ic V i

(XX.) Hymn Tune.

5 6 #6 6 6 6 #6 6 6 # 6

e: i i^b Vc i v^b iv^b iv i i^b vii⁰ i V^b i iv iv^b V i^b

#5 6 6 # 6 6 6 5

iv V III' VI iv ic iv^b iv V V^b i i^b ic V I

(XXI.) Hymn Tune.

8 # 6 6 # 6 6 #6 # 6

a: i V i^b i ii⁰ VI V ii⁰ i^b vii⁰ i V VI ii⁰

6 5 6 6 #6 6 6 #6 6 6 6

V ic V ii⁰ i^b vii⁰ VI^b V^b vii⁰ i i^b iv^b ic ii⁰ V I

(XXII.) Hymn Tune.

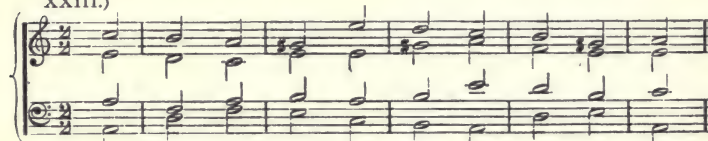


8 6 6 6 6 5 6 6 6 6 6
 f♯: 1 V♭ i i♭ iv iv♭ ivc i i v♭ iv♭ ic ii♭ iv♭



♯ ♯ 6 ♯6 ♯5 6 6 ♯6 6 6 5
 V V i♭ iv vii♭ III' VI♭ ii° V♭ i vii♭ i♭ iv ic V i

XXIII.)



a: i ii♭ VI V i♭ vii♭ i ii♭ V i

(XXIV.)



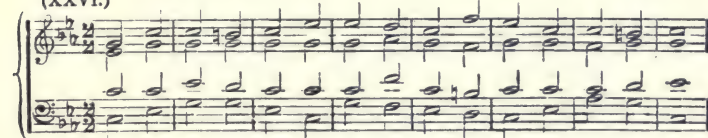
d: i V III' VI iv♭ ic iv i♭ i V VI ii♭ ic V i

(XXV.)



b: i V♭ i V V VI i♭ i ii♭ ic V ii♭ i♭ Vc i iv♭ ic i♭ ii♭ ic V i

(XXVI.)



e: i i♭ ic V i♭ i ic ii♭ i♭ vii♭ i i♭ iv♭ V i

(XXVII.) Double Chant.

6 #6 6 # 6 # 6 6 6 6 5
4 4 #

f# : i i^b vii^b i i^b iv V VI iv^b V iv iv^b i^c iv iv^b i i^b i^c V i

(XXVIII.) Hymn Tune.

6 6 5 # 6 #6 # 6
4 #

g : i i ii^b i^c V i V i i^b vii^b i V i^b

#6 6 6 6 # # 6

iv V vii^b i^b ii^b iv^b V V i VI ii^b V I

CHAPTER VIII.

THE CHORD OF THE DOMINANT SEVENTH.

(§§ 231—269.)

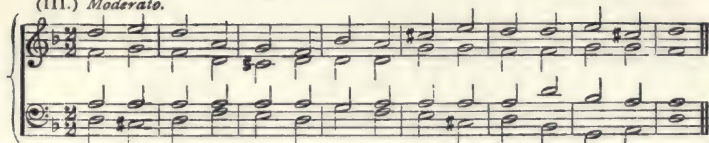
(I.) *Moderato.*

8 6 5 4 8 6 4 2 6 4 8 6 6 6 7
C : I V₇^b I V₇^c I^b IV V₇^d I^b — V₇^c I IV^b I^c ii^b V₇ I

(II.) *Andante.*

8 7 6 4 8 6 5 4 8 6 6 5 6
Q : I V₇ I I^b V₇^c I I^c V V₇^d I^b V₇^b I ii^b V₇ I

(III.) *Moderato.*



8 6 6 3 6 6 6 6 7
5 4 3 5 3

d: i V₇b i i^b V₇c i iv i^b V₇c V₇b i VI ii^b V₇ i

(IV.) *Allegretto.*



8 6 4 6 6 6 4 6 6 6 5 6
5 3 3 4 2 4 4 3

G: I V₇b I V₇c i^b ii^b I c V₇d i^b V c IV c I ii^b vi



6 5 6 4 6 6 6 5 6 6 6 7
4 3 3 5 4 3 5

I c V i^b V₇c I V₇b I ii^b I c V IV^b V₇b I vi ii^b V₇ I

(V.) *Andantino.*



8 7 6 6 6 5 6 4 3 6 5

Db: I V₇ vi ii^b V IV^b V₇b IV c I i^b V₇c I V₇b

(VI.) *Andante.*

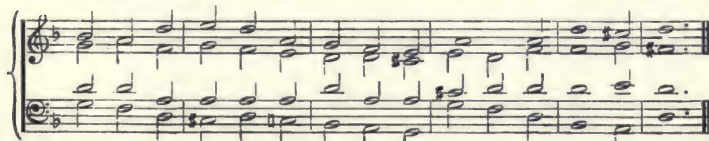


4 6 6 8 7
2

I V₇d i^b ii^b — V V₇ I

5 6 6 8 7
3

d: i i^b ii^b V V₇ VI



6 6 6 6 6 4 6 7 3
5 4 2

iv i^b i V₇b i v^b iv^b i c V₇d — i^b i VI V₇ I

(VII.) *Moderato.*

3 7 6 4 6 4 6 5 6 6
4 2 3 4 3
E \flat : I V $_7$ I $_c$ V $_7$ d I \flat V $_7$ c I v: IV ii I $_c$ V iii vi \flat ii V $_7$ \flat



6 6 8 7
I IV \flat I \flat IV V V $_7$ I

(VIII.) *Moderato.*

5 6 6 5
5 4 3
G: I ii V $_7$ \flat IV $_c$ I IV



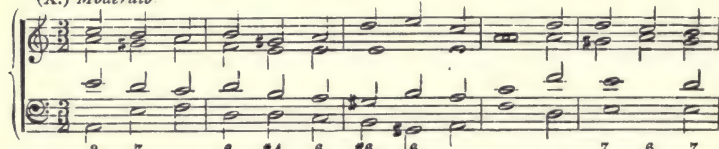
4 6 7 6 6 6 6 6 6 7
2 4 5 4
V $_7$ d I \flat ii I $_c$ V $_7$ vi vii $^\circ$ \flat I \flat ii \flat V V $_7$ \flat I ii \flat I $_c$ V $_7$ I

(IX.) *Andante.*

8 7 6 6 6 6 6 6 6 6
4 2 3 4 3
g: i VI V V $_7$ i v \flat iv \flat vii $^\circ$ \flat i \flat V $_7$ d i \flat V $_7$ c i i \flat
(V $_7$ c)



V i V \flat i i \flat V $_7$ i \flat ii $^\circ$ \flat i \flat V $_7$ c i \flat iv \flat iv i \flat V $_7$ i

(X.) *Moderato.*

3 7 6 4 6 6 7 6 7
2 4 3 4 3
E: I V $_7$ VI ii $^\circ$ \flat V $_7$ d i \flat V $_7$ c V \flat i VI iv V $_7$ i \flat V $_7$

(XI.) *Andante.*

6 6 6 7
4 2
i vb ivb ic V7 i

6 4 6 6 6 4 6 6
3 5 4 2 4
IV — Ib V7c V7b I IVb Ic V7d Ib IV Ic

6 6 6 5 4 6 4 6 6
5 4 3 2 3
IVb V7b I Ic V V V7d Ib V7c Ib IV vii⁰b I (V7c)

6 7 4 6 6 7 7
4 5 3
Vb V7 vi IV V7d Ib vi ii Ic V7 — I

(XII.) *Allegretto.*

5 4 6 4 6 6 6 6 7
3 2 4 5
E: I I V7c Ib IV V V7d vic vii⁰b I V7b I IV Ib ii V7 I — (V7c)

4 6 4 6 6 7 6 6 6 7
8 8
V7c Ib V7c vib Vb V7 IVb Vb I Ib ii V7 I

(XIII.) *Moderato.*

8 6 5 # 6 # 4 2 6 # 6 4 4 5 3

b: i V₇b i V i^b VI V V₇d i^b V₇c i^b i VI iv

7 6 # 4 6 # 6 7 # 6 # 4 6 6 17
4 2 4 3 # 2 4

V V₇ i^b V₇d i^b V₇c i V₇ VI vii^ob V₇d i^b iv i^b V₇ i (V₇c)

(XIV.)

8 6 4 6 6 4 6 6 4 6 5

E^b: I I^b V₇c V^b I IV I^b V₇c V₇ I IV^b V₇b I IV I^b V₇c I V^b I

6 5 7 6 6 6 4 6 6 6 6 7 6 7
4 3 5 4 2 6 5 6 5 4 3

Ic V V₇ IV^b V₇b I vi Ic V₇d I^b IV V IV^b V₇b I I^b ii^b V₇ I V₇ I

(XV.) *Andante.*

5 # 6 6 6 6 5 # 6 6
4 # 4 5

c: i i vii^ob i^b ii^b V VI iv ii^o i^b V V₇c V₇b i iv (V₇c)

4 6 5 6 7 6 # 6 # 6 6 7
2 4 3 4 5

V₇d i^b i iv ii^b V₇ VI iv^b V i^b V₇c i iv VI i^b V₇ V i

(XVI.) Double Chant.

3 4 6 4 6 6 6 6 4 6 6 7
8 2

F: I V_{7c} V_b I V_{7d} I_b I V_{7b} I V I IV_b I_c IV V_{7d} I_b vi ii_b V₇ I

(XVII.) Double Chant.

3 4 6 6 6 6 4 6 4 6 8 7
8 2

E: I V_{7c} I_b IV I_b ii V_{7b} I IV_b V V V_{7d} I_b V_{7c} I vi ii_b V V₇ I

(XVIII.) Double Chant.

8 6 4 6 6 6 6 6 6 6 7
2 3

c: i ii_b V_{7d} i_b iv i_b V_{7c} i iv_b V i V_{7c} i_b iv i_b V_{7c} i iv V₇ i

(XIX.) Hymn Tune.

5 6 4 6 6 4 6 6 6 5
8 2

C: I I_b V_{7c} I V_b I I_b IV V_{7d} vic vii_b I I V_{7b} I
(V_{7c})

7 6 4 6 5 6 4 6 6 7
4 2

V V₇ vi I_c IV V_{7d} I_b iii IV I_b V_{7c} I_b ii_b vi I_c V₇ I

(XX.) Hymn Tune.

8 4 6 6 6 4 6
2 4

B_b: I V V_{7d} vic vii_b I V_{7b} I V_{7c} I_b IV ii
(V_{7c})

6 5 7 6 6 6 4 6 6 6 — 7 —
4 3 3 3 4 4 4 —
Ic V V₇ vi iii^b ii^b I^b V_{7c} I^b ii^b Ic — V₇ — I

(XXI.) Hymn Tune.

3 6 4 6 6 4 6 4 6 6 4
4 2 3 3 3 4 5 3
Eb: I Ic V_{7d} I^b IV I^b V_{7c} I I^b V_{7c} IVc V_{7b} I V_{7c} I V iii

4 6 6 7 6 6 7
3 3 4
vi IV I vi V_{7c} I^b IV I V^b V₇ vi ii^b Ic V₇ I

(XXII.) Hymn Tune.

3 #4 6 6 7 6 6 6 #4 6
2 2 4 2
f#: i iv V_{7d} i^b iv iv^b V₇ i v^b iv^b ic V_{7d} i^b i

6 6 #6 6 #6 6 6 #6 6 7
5 4 8 4 8
V V_{7b} VI^b vii^{9b} V^b i V_{7c} i^b iv i^b V_{7c} i iv ic V₇
(V_{7c})

(XXIII.)

6 6 4 7
5 3
F: I V_{7b} I I^b V_{7c} I IV V₇ I

(XXIV.)

6 4 6 7 6 6 6 7

D: I ii^b V₇^d I^b ii V₇ I ii IV^b V₇^b I ii^b V₇ I

(XXV.)

#6 6 #4 6 6 6 6 5 #4 6 6 6 #6 6 6 7
4 2 5 4 # 2 4 3
3

d: i V₇ i^b V₇^d i^b V₇^b i v^b VI i^c V V₇^d i^b VI^b V^b V₇^c i ii^b i^c V₇ i

(XXVI.)

4 6 6 4 6 6 6 7
3 5 2 4

E^b: I IV V₇^c I^b I V₇^b I IV V₇^d I^b vi^b ii ii^b i^c V₇ I

(XXVII.)

6 #4 6 # 6 6 #6 6 6 5 6 # 6
4 2 3 4 # # 5

a: i i^c V₇^d i^b V ii^b i^b V₇^c i^b iv i^c V III' ^b VI V V₇^b

(XXVIII.) Double Chant.

#6 6 6 6 7 #6 6
4 # 3 4 3

i vii^{0b} i^b ii^{0b} i^c V₇ i f[#]: i V₇^c i^b

(V₇^c)

6 6 6 # 6 #6 #4 6 6 7
5 2 4 #

i V₇^b i ii^{0b} iv^b v i^b vii^{0b} i iv V₇^d i^b iv i^c V₇ i

(V₇^c)

CHAPTER IX.

KEY RELATIONSHIP—MODULATION TO NEARLY-RELATED KEYS—
FALSE RELATION. (§§ 270—303.)

[In these exercises the ambiguous chords (§ 280) immediately preceding a modulation are shown in their relation to both keys. Transitional dominants are placed in brackets, as explained in § 295.]

(I.) *Vivace.*

G: I — V_{7b} I V₇ vi ii^b_D: IV^b_D: I_c V I

C: IV^c } C: V_{7d} I^b V_{7c} G: IV^c } G: V_{7d} I^b IV I_c V_i I

(II.) *Andantino.*

B^b: I I_c V₇ g: i } E^b: i_c V_{E^b} } B^b: ii^b (c: vii^o_{B^b}) ii I_c V I

(F: V_{7d}) V^b (E^b: V_{7d}) IV^b V_{7b} I ii^b ii V₇ I

(III.) *Moderate.*


[illegible]

6 6 6 6 6 #4 6 6 6 7 #
i C: VI } C: ii♭ Ic a: V7♭ i ii0♭ ic V7d d: V♭ V7♭ a: iv } { a: i ii0♭ V7 I

(IV.) *Moderato.*

8 6 6 6 5 6 #6 6 6 6
5 4 3 3 3

A: I V7^b I vi ii^b ii I c E: V I } E: V^b V7^c I I^b ii^b V



 I D: I \flat V \flat \flat I \flat I V \flat V \flat I A: $\overset{V\flat}{I\mathbb{b}}$ } A: $\overset{vii^{\circ}\flat}{(V7\flat)}$ I \flat ii \flat I \flat IV \flat V \flat I

(V.) *Andantino.*

[illegible]

6 6 5 6 #6 6 6 7 7

g: ii°b Ic V i i°b Vc F: i°ii } F: V7b I Ic V7— I

(VI.) *Moderato.*

3 #6 6 6 3 6

f: i V7c i°b i ii°b V i VI Ab: iv°ii } Ab: V I I°b vi V

(VII.) *Moderato.*

3 6 5 6 6 6 6 7 6 6 7

Bb: I IVc I vii°b I°b IV I°b vii°b I — c: i°b V7 i vii°b i°b iv V

(VIII.) *Un poco Allegro.*

6 6 7 3 x6 6 x6 6 6

i g: i°b } g: V iv V V7 Eb: iii° } Eb V7c I Bb: V°b } Bb: ii Ic (g: V7b)

vi i°b Ic V7 I

g#: i vii°b i°b iv V7c i°b ii°b

6 5 x4 5 x4 6 5 7 6 6 4 3

ic V V₇d iv V₇d i^b VI B: ^{iv}ii } B: V V₇ I c#: V₇b i V₇c

6 6 4 6 6 6 5 6 7 6 6 5 7
2 2 4 4 8 x x 4 x —

i^b V₇d i^b Vc ivc g#: ⁱiv } g#: V V_b V₇ i i^b i^b ic V V₇ i

(IX.) *Pastorale.*

3 8 7 6 5 6 7 6 5 7 6 5

F: I — V V₇ vi V_b I_a: ^IVI } a: V i i^b iv V₇ ic V i g: V₇ V₇b

D 7 6 6 6 6 7
3 4 5 b5 4

i F: ⁱii } F: V₇ V_b I d: ^{vi}i } d: V₇c i V₇b F: ⁱvi } F: (B^b: V₇b) IV Ic V₇ I

(X.) *Maestoso.*

8 6 6 6 6 5 6 6
4 3 5 4

f: i i^b V i V₇b i^b iv V₇b i ic V Ab: I I^b V

I IV^b I^b vi i^b V I I b^b: iv^b V i VI

6 7 6 6 4 6 6 4
 b b 7 4 2 6 4 4
 ii°b V₇ i f: i°b } f: i°c V₇^d i°b VI ii°b V I

(XI.) *Andante con moto.*

3 4 6 6 6 6 4 6 4 6 6 6 b 6
 3 3 5 5 2 3 6 5
 E^b: I V₇^c i°b I IV°b V₇^b I V₇^b I V₇^d i°b V₇^c I V°b (B^b: vii°b) V A^b: ii V₇^b (V₇^c)

6 6 6 8 D 7 6 6 5 6 6 7
 b 5 4
 I — vii°b i°b ii°b V V₇^{E^b}: vi } E^b: V₇^b I i°b IV ii°b i°c V₇ I (V₇^c)

(XII.) *Larghetto.*

3 6 6 5 6 6 6 6 7
 4 4 4 4 4 4 4 4
 b: i V₇^c i°b iv ii°b V i°b V₇^D: i } D: V₇ — I f^{#:}: iv } f^{#:}: i°c V₇^d (V₇^c)

6 6 6 6 6 7 7 7 6 6 6 6 6 7
 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 i°b V₇^c i°b ii°b i°c V₇ V i e: V₇ i°c V i V₇^c i°b G: iv } G: V°b V₇ (V₇^c)

1 — f: V_{7b} V i Eb: ii } Eb: V_{7b} V Ab: V } Ad: V_{7d} Ib V_{7c}

(XVI.) Hymn Tune.

Eb: IV } Eb: Ib ii^b V₇ I e: i iv i^b vii^{ob} (V_{7c}) i G: ii^b }

G: Ic V_{7d} Ib vii^{ob} (V_{7c}) I b: i^{ob} } b: ic V i a: V_{7b} i V_{7c} G: i^b }

G: V_{7b} I V_{7c} Ib e: ii^b } e: ic iv ii^{ob} ic V i

(XVII.) Hymn Tune.

G: I Ib V I (e: V_{7c}) vi ii^b Ic V₇ vi IV Ic IV^b V_{7b} D: IV }

D: Ic V₇ I a: ii^{ob} ic V_{7d} i^b vii^{ob} (V_{7c}) V_{7b} C: i } C: V_{7b}

3 3⁶₄ 6 6 6 8 7

E: ii } E: V I (c#: V_{7c}) vi Ib ii^b Ic V V₇ I

(XX.) Hymn Tune.

8 6 6 6 6 5 6 6 7

A: I V Ib vii^o_b (V_{7c}) I Ib Ic V E: vi } E: V^b I Ib ii^b V₇

6 6 6 6 6 4 6

I f#: ii } f#: V Ib vii^o_b (V_{7c}) i Ib Ic V_{7d} c#: iv^b } c#: iv^b

6 6 6 6 6 6 6 6 6 6

Ic ii^b Ic V i D: V₇ Ic V₇ Ic V_{7d} Ib

4 6 6 6 6 6 6 6 6 6

V_{7c} I b: vi^o_b } b: vii^o_b (V_{7c}) i Ib ii^b V A: i } A: V V_{7d}

6 6 6 6 4 6 6 6 6 6

I² vi ii ii^b Ic (f#: V_{7b}) vi (D: V_{7c}) IV ii^b Ic V I

CHAPTER XI.

UNESSENTIAL DISCORDS—(II.) SUSPENSIONS. (§§ 333—367.)

(I.) *Moderato.* S S S S S

8 9 8 7 6 4 3 9 8 7 6 26

C: I I ii Ib V IVb V7b I (G: vii°b)

S S S S S S S S

4 3 6 4 4 3 9 8 7 6 5 6 6 4 3

V Ib V7c I vii°b (V7c) Ib iib Ic V I

(II.) *Andante.* S S S

9 8 4 5 4 3 6 6 7 6 4

Eb: I IV V V7d Ib IV I Vb IVb Ic V7d

S S S S S

6 4 3 6 5 8 4 3 8 4 3 4 5 6

Ib ii Ic V V7 V7b Ab: V } Ab: V7d Ib Vc

S S S S S

2 8 6 4 5 6 6 5 4 7

I Eb: iib } Eb: V7d Ib iib Ic V7 I

(III.) *Larghetto.*

8 16 9 6 6 4 $\sharp 4$ 6 $\sharp 6$
 $\frac{4}{2}$ $\frac{3}{3}$
 d: i i \flat iv iv \flat i i \flat V V γ d i \flat V γ c

7 — 6 7 6 4 \sharp \sharp 6 9 8
 $\frac{4}{2}$ — — — — — 5 4 3
 i v \flat iv \flat V g: V V γ b d: i }
 d: iv }

9 8 7 6 7 6 7 — 4 \sharp \sharp
 $\frac{16}{4}$ — — — — — $\frac{4}{2}$ — —
 d: i \flat iv \flat i \flat iv V I

(IV.) *Moderato.*

8 4 8 4 7 6 9 8 7 — 8 7 6
 $\frac{16}{4}$ — — — — — $\frac{6}{4}$ — — — — — $\frac{5}{3}$ — —
 G: I V V γ d I \flat IV I \flat V γ I D: vi } D: V γ b I
 ii }

$\sharp 6$ 6 6 6 — \sharp 6 9 8 7 6 5 $\sharp 4$
 $\frac{5}{4}$ — — — — — 7 6 4 3 2
 vii \flat I \flat ii \flat I \flat V I G: I \flat } G: ii \flat V γ vi a: V γ d
 (V γ c)

N.B.

N.B.—This chord looks like ii \flat c; that it is really a double suspension is shown by its being followed by another chord on the same bass note. The only second inversions that can be so followed are I \flat c and IV \flat c (§ 189).

5 — #6 4 — 9 8 7 — 5 9 8 7
 2 — 2 — 7 6 5 — 3 7 6 4 —

i^b vii^o_b } G: i^b ii^b V₇ vi IV Lc V₇ I
 (V_{7C})

(V.) *Andante.*

8 5 2 7 4 3 6 7 6 4 3 4 8

b: 1 V^b V₇ i vii^{°b} i[°] iv V D: i[°] D: V IV

(VI.) *Andante.*

8 p.n. p.n. 7 6 6 4 3 9 8 4 8 9 8

$E\flat$: I vi ii \flat I \flat IV V V $_7$ I vii $^{\circ}\flat$ (V $_{7C}$)

5 6 5 2 — p.n. 7 6 6 5 4 — 5 —

$g: VI^b \}$ $g: V^b$ $B^b: i^b \}$ $B^b: ii^b$ I_c V $E^b: V^b \}$

4 5 — 5 — 7 — 7 6 7 6 7 8 7 6
2 — 2 — 4 — 5 — 4 —

$E^b: V$ $V_7^d I^b$ $vii^b (V_7^c)$ $A^b: V^b \}$ $A^b: I^b$ V_7^c I $E^b: V^b \}$

7 6 6 — 9 8 9 8 7 6 5 7
5 6 7 6 4 —

$E^b: IV^b$ $V_7^b V^b$ I ii^b I_c V V_7 I

(VII.) *Allegretto.*

8 — 4 3 9 6 4 3 4 5 5 —
2 — 2 — 2 —

$A: I$ I^b V vi vi^b iii IV V_7^d I^b $vii^b (V_7^c)$

7 — 6 7 6 7 6 8 7 6 7 5 —
4 — 2 — 2 —

I $E: IV^b \}$ $E: I^b$ $vii^b (V_7^c)$ vi^b V^b V vi IV I_c V_7

— 8 4 7 8 7 6 7 8 4 6 4 — 4 — p.n.
 — 3 2 5 6 4 — 4 3 2 2 — 3 —
 — 3 — 3 —

I A: $\frac{1}{V}$ } A: V_7^d I \flat V_7^c D: $\frac{1}{V}$ } D: V_7^d I \flat ii V_7^c

4 3 6 5 6 5 6 5 6 5 6 4 7 — 8
 3 — 3

I A: $\frac{v\flat}{I\flat}$ } A: I ii \flat iii \flat IV \flat V_7^d V \flat I IV V V_7 I

(VIII.) *Andantino.* p.n. S S S

8 # 6 9 6 4 3 5 — 5 — 7 6 6
 2 — 2 — 4 — 5
 5

f \sharp : i V i I \flat iv iv \flat i v \flat iv \flat ic (C \sharp : V_7^d)

4 # 5 6 7 6 6 — 6 — 6 6 7 6 — 4 7
 5 — 4 — 3 4 — — 7

V A: I I \flat IV \flat V_7^d I f \sharp : V_7^c i iv \flat ic V V_7 1

(IX.) *Moderato.* S p.n. S

3 6 4 — 6 7 6 7 9 8 6 2 3 6

F: I V \flat vi iii \flat ii \flat IV V C: $\frac{V\flat}{I\flat}$ } C: IV vii \flat (V \flat)

9 8 6 6 — 5 7 8 7 6 7 — 8 6
 7 6 5 4 3 4 5 6 7 8 9 10
 1b ii^b 1c V I g: iv 1c V₇ F: ii } F: vii^o_b (V_{7c})

9 8 9 8 6 5 — 6 7 6 6 4 3 b7
 6 — 2 — 4 5
 1b IV V V^b IV^b 1c ii^b (C: V_{7b}) V V₇ I

(X.) *Andante.*

3 6 9 8 6 7 6 6 5 — 6 —
 5 4 3 5 6 2 — 4 —
 e: i V_{7b} i i vii^o_b (V_{7c}) 1b 1b iv 1b (B: V₇)

8 7 6 7 6 7 6 6 6 4 8 9 8
 5 4 — 5 — 5 — 4 —
 V iv^b — 1c V_{7a} a: V_{7b} V^b V_{7b} i V_c

7 6 6 4 7 6 7 — 7 — 7 6 6 — 5 —
 4 2 5 6 5 — 4 — 5 4 — 3 —
 e: iv^b } e: 1c V_{7a} 1b vii^o_b (V_{7c}) i ii^o_b 1c V I

(XI.) *Moderato.*

8 4 8 9 6 4 8 6 7 6 7 6

F: I IV V vi vi^o iii vi C: ii^o } C: I^o vii^o (V_{7c})

7 8 6 6 4 5 9 8 7 6 7 6 5

I I a: ii^o } a: i^c iv i^o iv i^c V₇

9 8 2 3 4 5 2 3 4 6 7 6 7 6 4 2

i i VI d: VI V : i^c } F: (B^b: V_{7d}) IV^o I^c V_{7d}

5 9 8 7 6 6 6 7 8 6 5 5 4 8

I^o ii^o I^c (d: V₇) vi ii I^c V I

(XII.) *Tranquillo.*

8 4 9 8 9 8 9 8 6 5 6 6 3

A^b: I V_{7c} I^o ii^o I^c V_{7d} I^o V₇

2 3 4 7 6 7 4 6 7 6 7 8 2 3 6 7

I I V_7^d I \flat Eb: I \flat } Eb: ii \flat I \flat ii I \flat V \flat

6 4 5 — 4 3 7 8 6 4 5 — 4 3

A \flat : I } A \flat : iii \flat V_7^d I \flat V D \flat : I } D \flat : iii \flat V_7^d I \flat V

7 8 6 9 8 4 3 9 8 5 6 9 8 — 7

A \flat : I } A \flat : V V_7^d I V vi ii \flat I \flat V V \flat I

(XIII.) *Moderato.*

 3 6 4 2 6 4 2 8 6 6 — 7 6

F \sharp : I V \flat vi V \flat I I V \flat I vii \flat (V \flat)

5 6 6 7 4 3 9 8 7 6 6 5 6 7 4 3

I \flat G \sharp : V \flat V \flat i vii \flat (V \flat) I \flat C \sharp : V \flat I I \flat V \flat V

4 5 - 5 - 7 - 6 6 4 8 9 8
2 2 - 8 - 4 - 4 5 4 8 4 -

I F#: I } F#: V_{7d} I^b V_{7c} B: I } B: V^b V_{7b} I V_c

7 6 7 6 4 8 4 3 4 3 5 6 6 - 7 8

F#: I^b } F#: V_{7b} I V vi ii^b I_c V₇ I

(XIV.) *Vivace.*

5 6 4 3 6 4 7 6 5 - 9 8 7 8

C: I I^b V iii^b V_{7d} I^b IV IV I_c V₇ V

6 2 3 3 6 2 3 5 - 6 6 7

I I I^b IV G: V V^b I V^b I I^b ii^b V₇

4 3 6 6 7 8 4 5 - 6 7 8 6 6 4

C: I } C: I^b vii^o F: I } F: IV V_{7d} I^b I d: vii^o C: ii } C: vii^o IV_c
(V_{7c}) (V_{7c}) (V_{7c}) (V_{7c})

S S a.n. S

S p.n. p.n.

6 — 4 3 6 4 7 6 6 — 7 —
4 — 2 5 6 4 — 4 3
2 —

V_7b I Ib V iii^b V_7a Ib IV — Ic — V_7 — I

(XV.) Double Chant.

S S S

3 6 6 4 3 6 7 6 7 6 4

eb : i Vb V_7b i VIb vb — ivb — V

S S S

4 7 6 7 4

ab : V i Vc ib eb : iv } eb : V_7 i V — i

(XVI.) Hymn Tune.

S S S

3 4 3 7 6 6 5 5 9 8 6 7
2 — 7 6 4 3

E: I IV V — IVb — V_7b B: I } B: Ib — ii^b — Ic V_7 E: V }

S S S

5 6 7 6 9 8 6 7 4 7

E: Ib — vii^b — I IV V — Ib ii V_7 I IV V V_7 I

(V_7)

CHAPTER XII.

THE CHORD OF THE DOMINANT NINTH. (§§ 368—393.)

(1.) *Moderato.*

8 6 4 6 6 6
5 — 8 — 4 —

D: I V_{7b} I - vii°_{7c} I_b - vii°_b IV_c
(V_{9d}) (V_{7c})

7 9 6 6 4 3 6 9 8 7
7 4 — p.n. 5 4 # #

vii°₇ I IV V₉ I_c IV_b A: IV } A: (E: V_{7b}) V V₇
(V_{9b})

7 6 5 6 6 6 7
2 5 — 4 3 —

I D: V } D: vii°₇ V_{7b} I V_{9c} V_{7c} I_b ii°_b A: vii°₇ I
(V_{9b}) (V_{9b}) (V_{9c}) (V_{9c}) (V_{9b}) (V_{9b})

7 4 6 4 6 6 — 6 4 7
2 2 — 3 4 —

b: vii°₇ i e: vii°_{7c} i°_b } D: V_{7d} I_b vii°_{7b} V_{7c} I_b IV V V₇ I
(V_{9b}) (V_{9d}) D: ii°_b (V_{9c})

(II.) *Andante.*

8 6 9 7 6 6 6 4

f: i iv^b V₉ i bb: vii⁰₇ (V_{9b}) i vii⁰_{7b} (V_{9c}) i^b c: vii⁰_{7b} (V_{9c}) V_{7c}

6 6 7 7 8 9 6

i^b i ii^{0b} (V_{9d}) V₇ i Ab: I } Ab: IV V₉ Ic

7 6 4 8 6 5 6 9 6 9 8

f: vii⁰₇ (V_{9b}) V_{7b} i ii^{0b} (V_{9d}) iv ic V₉ ic V₉ V I

(III.) *Andante.* c.n. S

3 6 7 6 2 3 6 4

F: I Ic (d: vii⁰₇) vi V_{7b} I (g: vii⁰₇) ii V_{7c}

(See NOTE.)

6 6 6 6 8 9 6 4

C: IV^b } C: V_{7b} I I^b (G: V_{7b}) V P.c V₇ I g: vii⁰_{7c} (V_{9d})

NOTE.—When derivatives are used as transitional dominants, their harmonic origin is not given, in order not to complicate the analysis too much. The student can easily find it for himself.

6 6 b9 8 6 4 3 4 7 6 7
b 5 2 5 6

i^b VI ii^ob V₉ V V₇^b i C: V₇^d I^b d: vii^o₇ (V₉^b)

5 6 7 6 b7 7
5

i F: VI^b } F: IV^b vii^o₇ V₇^b I (G: vii^o₇) ii V₇ I
(V₉^b)

(IV.) *Andantino.*

8 7 6 — 6 6 b7
5 5

G: i — vii^o₇ i iv i^b — vii^o₇ i^b (C: vii^o₇) iv —
(V₉^b) (V₉^c)

4 3 6 6 5 6 6 b7
4 3 3

i i^b V V₇^b i V i — V₇^c V₉^d i^b i

4 6 4 2 4 6 b7 7 6 7
b 5 2 5 4 — 4

(C: vii^o₇^c) i^b vii^o₇^d V V₇^d i^b (C: vii^o₇) V₇ i
(V₉^c)

(V.) *Moderato.*

8 2 4 6 4 6 6 6 6 6 6

b: i V vii^o_{7d} ic vii^o_{7c} i^b vii^o_{7b} ivc V_{7b} D: iⁱ viⁱ D: vii^o_b V_{7b}
(V_{9c}) (V_{9d}) (V_{9c})

9 8 4 3 7 9 8 7 4 6 6

I IV V₇ V₉ V₇ I e: vii^o₇ G: iⁱ G: vii^o_{7c} i^b ii^b
(V_{9b}) (V_{9d})

7 — 4 3 — 6 7 6 6 —
4 — — — — — 4 —
2 — — — — — 2 —

V V_{9c} V_{7b} b: I — — — — — b: ii^o_b vii^o₇ i i^b vii^o_{7d} V₇ i
(V_{9d}) (V_{9b}) (V_{9c})

(VI.) *Allegretto.*

8 7 — 6 7 9 6 7 4

A: I vii^o₇ I i^b (b: vii^o₇) ii ii^b vi (f#: vii^o₇) vi b: vii^o_{7c}
(V_{9b}) (V_{9b})

6 6 6 9 7 5 6 6 4

i^b Vc i A: i^b } A: V D: V₉ P.c. vii^o I A: i^b } A: i^b V_{7d}
(V_{9b}) (V_{9b})

6 $\sharp 4$ 6 $\sharp 4$ 6 8 7

I^b ($b: vii^o_{7c}$) ii^b vii^o_{7c} (V_{9d}) I^b vi ii V I

(VII.) *Andante.*

8 $\sharp 6$ 6 $\sharp 4$ 6 $\sharp 6$ 6 6 4 \sharp 8

$c: i$ vii^o_{7b} (V_{9c}) V_{7c} i^b vii^o_{7c} (V_{9d}) i^b V_{7c} i vb iv^b V V^b

i vii^o_{7b} (V_{9c}) i^b $E^b: ii$ } $E^b: vii^o_7$ (V_{9b}) I IV V_9 V_7 I $f: vii^o_{7d}$ (V_{9e})

V_7 ic vii^o_{7c} (V_{9d}) i^b $c: iv^b$ } $c: ic$ vii^o_{7c} (V_{9d}) V_{7d} i^b vii^o_{7d} (V_{9e}) V_7 i^b

$b7$ $\sharp 6$ 6 6 6 7 5

$(f: vii^o_7)$ iv vii^o_{7b} (V_{9c}) i^b i iv^b ic V_7 V i

(VIII.) Double Chant.

3 6 5 6 6 4 6 6 #6

D: I Ib vii°7b (V9c) Ib A: vi ii } A: Ic ii°b Ib vii°b (V7c) I

6 7 # 7 9 8 6 7

f# : i°b } f# : i vii°7 (V9b) i e : vii°7 (V9b) i D: ii } D: Ic V7 I

(IX.) Hymn Tune.

5 6 4 7 7 6 6 5 6 4 3

D: I IV Ic (bb: vii°7) vi vii°7 (V9b) I Ib vii°7b (V9c) V7c vii°b (V7c)

6 4 # 9 8 7 4 2

Ab: I IV } Ab: Ib V Db: I V } Db: V9 V vi Gb: V7d

6 4 b 4 3 # 7 4 3 6 6 9 8 4 7 2

Ib V7c I Db: IV } Db: V vii°7 (V9b) I ii°b Ic V9 V7 I

(X.) Hymn Tune.

8 6 6 6 6 7 — p.n. 6 6 7 4 7

5 4 5 2

C: I vii^o_b vii^o_b I^b IV I^c (a: vii^o₇) vi G: ii^{vi} } G: V₇^b I ii^b (D: vii^o₇) V V₇
(V_{7c}) (V_{9c})

b7 6 b7 #4 6 7 6 4 6 b7 6 7

2 2 5 2 4

I d: vii^o₇ V^b vii^o₇ i G: V₇^d C: I^b } C: vii^o₇ I I^b V₇^d I^b (d: vii^o₇) ii I^c V₇ I
(V₉^b) (V₉^b) (V₉^b)

CHAPTER XIII.

THE CHORD OF THE DOMINANT ELEVENTH.

(§§ 394—418.)

(I.) Allegretto.

8 4 6 6 7 7 4 7

2 5 2 2 5 2

F: I ii^{7d} V₇^b I I^b ii⁷ V₇ I I g: ii^o_{7c} V₇ F: iiⁱ } F: I^b
(V₁₁^c) (V₁₁^c) (V₁₁^c)

6 a.n. 7 — 6 4 6 6 6 9 7 —

4 — 5 6 — 5 2 4 7 5 —

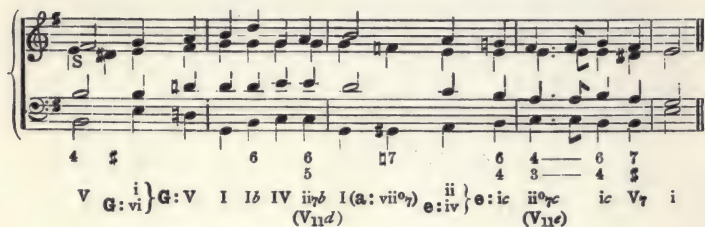
8 8 8

I^c V V₁₁^c V₇^b I ii^{7b} V₇^d I^b IV vii^o_b I I^c V₁₁ V₁₁ V₇
(V₁₁^d) (V_{7c})

(II.) *Larghetto.*


8 6 7 — 6 5 9 7 8 6 5 7

e: i Ib ii⁷ (V_{11c}) — ic V i a: V₁₁ V₇ i e: i⁷ e: ii⁷b (b: vii⁷) (V_{11d})



4 3 6 6 7 6 4 6 7 4 3 4 3

V G: vi⁷ } G: V I Ib IV ii⁷b I (a: vii⁷) e: ii⁷ } e: ic ii⁷c ic V₇ i (V_{11d}) (V_{11e})

(III.) *Moderato.*


5 6 7 — 7 — 6 6 6 — 6 6

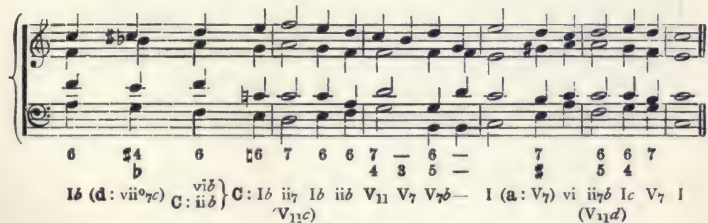
4 3 8 3 5 4 5

C: I Ib I V₁₁ V₇ V_{11e} V_{7b} I vii⁷b Ib V_{11d} V_{7d} Ib IV ii⁷b (V_{7c}) (V_{11d})



6 4 3 4 3 4 7 5 6 6 6 4 5 2

G: I IV } G: Ic (D: V_{7c}) V V₁₁ V₇ I C: I⁷b } C: IV vii⁷b (V_{7c}) F: V } F: ii⁷b V_{7d} (V_{11d})



6 4 6 6 6 7 6 6 7 — 6 — 7 6 6 7

b 4 3 5 — 5 4

Ib (d: vii⁷c) C: ii⁷b } C: Ib ii⁷ Ib ii⁷ V₁₁ V₇ V_{7b} — I (a: V₇) vi ii⁷b Ic V₇ I (V_{11c}) (V_{11d})

(IV.) *Allegro.*

8 7 6 6 6 7 4 9 8 6 7 6 4 2

B: V₇ I vii^ob I^b ii^b V₁₁ V₇ V₁₁ V₇ vi ii^ob ii⁷ I^c V₇^d
(V₇^c) (V₁₁^d) (V₁₁^c)

6 4 3 6 4 9 7 6 4 7 4 9 6 6 4 2

I^b F: IV^b } F: ii⁷_c I^c V₁₁ I^c V₇ I B^b: V } B^b: V₉ I^c V₁₁^d V₇^d
(V₁₁^c)

7 6 b5 4 3 6 5 6 4 4 2 6 7 9 8 7 4 5

c: ii^o₇ V₇^c V₇ i V₇^b i B^b: ii } B^b: ii⁷_b I^c V₇^d I^b IV V₇ V₁₁ V₇ — I
(V₁₁^c) (V₁₁^d)

(V.) *Andante.*

8 4 6 2 5 #6 6 6 6 6 6 4 #4 2

b: i ii^o₇^d V₇^b i vii^ob i^b — ii^o₇^b i^c iv^b iv i^c V₇^d
(V₁₁^f) (V₇^c) (V₁₁^d)

6 4 # 6 #6 #6 5 4 #5 8 7 4 6 5

i^b ii^o₇^c V f^{#:iv}^b } f^{#:vii}^o₇^c i^b ii^o₇^b i^c V i D: I } D: ii⁷_d V₇^b
(V₁₁^e) (V₉^d) (V₁₁^d)

p.n.

p.n.

6 6 6 5 7 6 6 6

I Ib: iv^b } b: iv ii^o_{7b} V V₇ i vii^o_b i^b (e: V_{7b}) (V_{11d}) (V_{7c})

p. 7.

4 4 7 6 6 6 9 8

iv ic ii^o_{7c} ii^o₇ V i iv^b ii^o_{7b} ic V₁₁ V I

(V_{11e}) (V_{11c}) (V_{11d})

(VI.) Andante.

S

3 7 4 6 4 6 4 8 6 6 6

4 3 5 4 3 4 4 5

D: I V_{11c} V_{7d} Ib IV V_{7c} I (A: V_{7b}) V — f#: V_{7c} i^b V_{7b} (P.c.)

4 6 9 7 7 7 4

3 4 7 5 5 5 2

i VI ii^o_{7c} ic V₁₁ V₇ i e: ii^o₇ V₇ — D: i^b } D: ii^o_{7d} (V_{11e}) (V_{11c}) (V_{11f})

6 6 4 6 4 6 7 4 6 6 6 7

5 5 2 3 3 3 3 3 4 4

V_{7b} I ii^o_{7b} V_{7d} Ib V_{7c} Ib V_{11e} V_{7b} I V_{7c} Ib ii^b Ic V₇ I (V_{11d})

Andantino.

(VII.)

Figured bass: 8 7 6 6 2 6 6 6 p.n. p.n.

Harmonization: d: i — V_{11c} V_{7c} i^b V_c i V — ii^o_{7b} vii^o_{7c} V_{7d} i^b V_c i i^b (V_{11d}) (V_{9d})

Figured bass: 6 5 8 6 7 7 7 8 6 6 6 6 7 7 6 7

Harmonization: i^c V g: V₉ V₇ d: i^v } d: i^b ii^o₇ V₇ i v^b i^b i^c ii^o_{7b} i^b ii^o₇ i^c V₇ i (V_{11c}) (V_{11d}) (V_{11c})

(VIII.) *Andante.*

Figured bass: 8 6 9 8 7 6 5 4 2

Harmonization: c: i ii^o_b V₁₁ V₉ V VI V ii^o_{7b} V_{7d} (V_{9d}) (V_{11d})

Figured bass: 6 6 6 6 5 7 6 6

Harmonization: i^b V_c E^b: vi } E^b: ii^o_{7b} ii^b I^c V vii^o₇ V_{7b} I c: i^b } (V_{11d}) (V_{9b})

Figured bass: 7 6 6 4 7 4 6 7

Harmonization: c: ii^o₇ vii^o_{7b} i^b i ii^o_{7c} V₇ i ii^o_{7c} i^c V₇ } (V_{11c}) (V_{9c}) (V_{11c})

(IX.) Double Chant.

3 6 4 6 6 4 6 7 7
 5 2 5 2 2 1 1
 F: I ii⁷b V₇d G: I^b } G: ii⁷b V₇d I^b ii⁷ V₇ I
 (V₁₁d) (V₁₁d) (V₁₁d)

6 6 4 6 6 3 7
 5 2 4 4 5 8
 G: ii⁷b V V₇d F: I^b } F: IV^b ii⁷c I^c ii⁷b V I
 (V₁₁d) (V₁₁d) (V₁₁d)

(X.) Hymn Tune.

5 6 7 7 #6 6 6 6 7
 5 4 2 6 6 5 4 #
 D: I — IV I^b ii⁷ V₇ A: IV^I } A: vii⁷b I^b ii⁷b I^c IV^b V₇ D: V^I }
 (V₁₁c) (V₇c) (V₁₁d)

6 6 4 6 6 7 6 6 6
 5 4 2 6 6 5 5 5 5
 D: ii⁷b vi^c ii ii⁷d V IV^b V₁₁ V₇ IV^b V₇ I vi ii⁷b V I
 (P.c.) (V₁₁f) (V₁₁d)

(XI.) Hymn Tune.

8 6 6 7 6 6 7 9 3
 p.n. p.7. p.n. 7 4 5
 B: I V^b V I^b IV V₇ I I^b IV^b V₇ V₁₁ V₇

$\sharp 4$ 6 — 4 6 6 6 9 3 7
 8 2 5 5 4 7 4 \sharp

$F\sharp: I \vee \} F\sharp: vii^{\circ}7c \ I\flat — \quad ii \ ii^{\circ}7d \ V7\flat \quad I \ ii^{\circ}7\flat \ Ic \ V_{11} \ Ic \ V_7$
 ($V9d$) ($V_{11}/$) (V_{11d})

4 6 6 6 6 7 6 4 7
 2 4 4 5 7 8 \sharp

$I \ B: I \vee \} B: V7d \ I\flat \ Vc \ I \ V7\flat \quad I \ C\sharp: vii^{\circ}7 \quad i \quad i\flat \ ii^{\circ}7c \ V_7$
 ($V9\flat$) (V_{11c})

6 — 6 4 6 6 6 — 9 3
 $\sharp 5$ 4 5 2 5 4 — 7 —
 2 — 4 5

$i \ B: i \vee \} B: V_{11d} \ V7d \ ii^{\circ}7\flat \ V7d \ I\flat \quad vi \ ii^{\circ}7\flat \ Ic — \quad V_{11} \ V_7 \quad I$
 (V_{11d}) (V_{11d})

(XII.) Hymn Tune.

p.n.

p.n.

8 7 6 $\sharp 4$ 6 7 $\sharp 6$ 6 6
 2 5 8

$C\sharp: vii^{\circ}7 \quad i \quad VI\flat \quad V7d \quad i\flat \quad ii^{\circ}7 \quad V7c \quad i\flat \quad ii^{\circ}7\flat$
 ($V9\flat$) (V_{11c}) ($V9d$)

\sharp 6 9 8 7 7 6 $\sharp 4$
 5 4 3 5 8 2

$V \ E: i\flat \vee \} E: V_{11} \quad V \quad I \ (F\sharp: vii^{\circ}7) \quad C\sharp: i\flat \vee \} C\sharp: ii^{\circ}7\flat \quad V7d$
 (V_{11d})

5 6 6 7 6 6 5 9 8 5
2 5 7 4 5 7 4 5 7 4

1b — ii⁷_b 1b ii⁷ 1b ii⁷_b iv V₁₁ V₇ I
(V₁₁d) (V₁₁c) (V₉d)

(XIII.) Hymn Tune.

5 7 4 6 7 6 7 6 5 6 6 6
2 5 6 5 4 3 5 5

E^b: I ii⁷ V₇d 1^b IV vii⁷ V^b vii⁷ IV_c I B^b: 1^b } B^b: ii⁷_b 1^b
(V₁₁c) (V₉b) (V₉d)

7 7 6 7 4 6 6
5 2 5 6

ii⁷ V₇ I 1^b V₇ E^b: I } E^b: I ii⁷_d V₇^b I IV 1^b —
(V₁₁c) (V₁₁f)

7 6 6 6 6 6 6 6 6 7 6 7
8 4 5 8 4 5 6 4

V₁₁c V₇c IV_c V₇^b I V^b IV^b ii⁷_c I_c ii⁷_b 1^b ii⁷ I_c V₇ I
(V₁₁e) (V₁₁d) (V₁₁c)

(XIV.) Hymn Tune.

3 4 6 6 4 6 6 6 7
2 5 8 4 5 6 4 5

f[#]7: i ii⁷_d V₇^b i v^b VI vii⁷_c V V^b A: i } A: I_c ii⁷_b V I I
(V₁₁f) (V₁₁e)

7 6 ♯4 6 7 4 6 7

4 2 6 5 3 4 2

V I ff^\sharp : IV } ff^\sharp : ii^o₇ ic V₇^d i^b (b: vii^o₇) iv ii^o_{7c} ic V₇ 1

(V_{11c}) (V_{11e})

CHAPTER XIV.

THE CHORD OF THE DOMINANT THIRTEENTH.

(§§ 419—451.)

(1.) *Moderato.*

5 6 7 — 7 7 7 — 6

6 5 4 3 —

C: I I^b I V₁₃ V₇ (a: vii^o₇) vi IV ii₇ V₁₁ V₇ — G: I^b } G: I^b

(V_{11c}) (V_{11e})

7 6 6 7 7 6 6 6 6 7

5 5 6 4 2 — 4 5 3

ii₇ I^b ii₇^b V V₁₃ C: I^b } C: V V₁₃^d V₇^d I^b d: ivc V₇^b V₁₃

(V_{11c}) (V_{11d})

8 p.n. 6 a.n. 6 6 7 —

8 8 5 7 4 — 6 4 6 5

3 3 3 4 — 2 3

C: ii₇ } C: ii₇^b V IV^b IV I^b IV^b Ic V₁₃ V₇ I

(V_{11d})

(II.) *Andante.*

8 6 7 6 6 6 4 3 6 5

c: i V₁₃ V₇ i i^b i V₁₃^b V₇^b i i^b iv (G: V)

5 6 6 5 7 6 b7 9 8 6

V III' VI ic ii^o₇^b ic V V₁₃^d i^b (f: vii^o₇) iv iv^b

(V₁₁^d)

6 4 7 6 7 4 6 6 6 7

V₁₃ V₇^d V₁₃^g i^b i iv₇ vii^o₇^c i^b iv^b ic ii^o₇^b V₁₃ i

(V₁₃^d) (V₉^d) (V₁₁^d)

(III.) *Moderato.*

8 7 9 7 7 7 6 5

B^b: I iii₇ vi IV ii₉ V F: iii₇ vi₇ F: ii₇ V₇ I ii₇^b V I

(V₁₃^c) (V₁₁^c) (V₁₁^d)

4 6 4 6 4 6 6 5 6 7 7

B^b: ii₇^d B^b: ii^b V₇^d i^b IV₇^d vii^o₇^b vi ii₇^b V I₇^b IV ii₇ V₇ I

(V₇^c)

(IV.) *Andante.*

8 7 6 5 4 3 6 6 6 5 6 4 2

\sharp 5 6 4 5 \sharp 6 4 \sharp 5 4 \sharp 2

$\text{g} : \text{i V}_{13} \text{V}_7 \text{i V V}_7 \flat \text{i v} \flat \text{iv} \flat \text{ic V V}_{13} \flat \text{i V}_7 \flat$

7 6 5 4 6 5 6 6 7 3 6 9 8 4

\sharp 5 6 4 5 \sharp 6 4 \sharp 5 4 \sharp 2

$\text{V}_{13} \text{g} \text{d} : \text{iv} \flat \} \text{d} : \text{ic ii} \flat \text{V}_{13} \text{i g} : \text{iv} \flat \} \text{g iv}_7 \text{V V}_7 \flat \text{i c} : \text{vii} \flat \text{c} (\text{V}_{13} \flat) (\text{V}_9 \flat)$

7 6 5 4 7 8 6 7 5 4 7 3 8 6 6 9 8

\sharp 5 6 4 5 \sharp 6 4 \sharp 5 4 \sharp 2

$\text{V}_{13} \text{g} \text{iv} \text{Vc g} : \text{i} \} \text{g} : \text{iv} \text{ii} \flat \text{V}_7 \text{i ii} \flat \text{ic V}_{11} \text{V}_7 \text{I} (\text{V}_{11} \flat) (\text{V}_9 \flat)$

(V.) *Allegretto.*

3 4 6 7 7 7 7 7 7 7 7 7

2

$\text{A} : \text{I ii}_7 \flat \text{V} \flat \text{vi}_7 \text{ii}_7 \text{V}_7 \text{I}_7 \text{IV}_7 \text{vii} \flat \text{iii}_7 \text{vi}_7 \text{ii}_7 \text{V}_7 \text{vi} (\text{V}_{11} \flat)$

6 5 6 6 6 4 5 6 9 7

\sharp 5 6 4 5 \sharp 6 4 \sharp 5 4 \sharp 2

$\text{ii} \flat \text{V I}_7 \flat \text{IV vii} \flat \text{I} \flat \text{Ic V I IV} \flat \text{IV V}_9 \text{I}_7 (\text{V}_7 \flat)$

9 7 9 7 9 7 6 4 6 7
7 7 7 7 7 7 8 4
IV₉ vii^o₇ iii₉ vi₇ ii₉ V₇ I I_b ii_{7c} I_c V₇ I
(V_{11c})

(VI.) *Allegro moderato.*

8 6 4 6 9 7 6 7 6
8 8 7 5 4 8 4 2
C: I I_b I V vii^o_{7c} I_b ii ii₉ V₁₁ V₁₃ G: IV } G: V_{13d} V_{7d}
(V_{9d}) (V_{13c})

6 6 6 7 6 4 7 7 6
4 6 5 2 2 2 2 2
I_b vi IV_b I_c V₁₃ V₇ I C: I_b } C: ii V₇ V_{11c} V_{7b}

7 6 7 6 6 4 6 6 6 6 7
4 2 4 2 4 4 4 4 4 4 2
I a: V_{13d} V_{7d} V_{13g} I_b C: ii } C: I_c V_{7d} I_b V_c I IV_b V₁₃ V₁₃ V₇ I

(VII.) Double Chant.

8 4 6 6 4 6 4 4
2 2 2 2 2 2 2 2
F: I ii_{7d} V_b I I_b IV_{7d} vii^o_{7b} I (C: vii^o_{7c}) V
(V_{7c})

6 4 # 7 9 7 9 7
 3 8
 g: ii^b } g: ii^o7c V F: iⁱ } F: ii⁷ iii⁹ vi⁷ ii⁹ V⁷ I
 (Vii^b)

(VIII.) Double Chant.

8 6 — 6 6 — 7 7
 5 4 8 b5 b b d
 B^b: I V¹²^b V⁷^b I c: vii^o7^b i^b — iv⁷ V⁷ B^b: iiⁱ }
 (V9c) (V12^d)

7 6 6 6 6 — 7 —
 4 — 5 4 — 6 5
 2 — — 2 3
 B: IV V¹²^d V⁷^d I^b ii⁷^b Ic — V¹² V⁷ I
 (Vii^d)

(IX.) Hymn Tune.

8 6 6 6 6 4 6 6 6
 5 5 5 2 5
 E: I I^b vi⁷^b ii V⁷^b I I^b IV⁷^d vii^o^b I^b ii⁷^b V V
 (V7c)

9 7 7 7 7 6 6 7
 7 5 4
 vi⁹ ii vii^o7 I vi⁷ ii⁷ V⁷ I vi⁷^b ii Ic V⁷ I
 (V9^b)

(X.) Hymn Tune.

8 4 6 6 6 6

D: I I V_{7c} I^b I V I_{7b} IV *evii*_{7b} iii vi_{7b}

6 4 6 4 6

ii V_{7b} A: IV } A: vii_{7b} I D: V } D: vi_{7d} ii_{7b} V_{7d} I^b

4 4 4 4 6 6 7

IV_{7d} vii_{7b} iii_{7d} vi_{7b} ii_{7d} V_{7b} I ii_{7b} I^c V₇ I

(XI.) Hymn Tune.

5 6 6 6 6 4 9 7 5

E^b: I I^b vii_{7b} I IV^b V₁₃ V_{7d} I^b IV V₉ V_{13c} vii_{7b} B^b: IV }

6 7 6 6 6 6 6 4

B^b: I^c V₇ I I g: V_{13b} V_{7b} i f: ii_{7d} V_{13b} V_{7b} o: iv } o: V_{7d}

6 6 6 7 6 6 6 6

$i\flat$ vii^{\flat}_6 1 $i\flat$ iv_7 V i $\Delta\flat$: $iii\flat$ } $\Delta\flat$: $IV_7\flat$ $V_7\flat$ I I \flat

(V $_{7c}$) (V $_{13d}$) (V $_{13c}$)

9 7 8 $b7$ 6 7 6 7 7

V $_{13d}$ V $_7$ I $E\flat$: I } $E\flat$: V $_{13}$ V $_7$ vi I \flat IV $_7$ V $_7$ I

(V $_{13d}$)

(XII.) Hymn Tune.

3 4 5 7 9 8 5 6 4

2 2 — p.n. 7 5 4 8 2

e: i ii^{\flat}_7d V \flat i VI iv_7 V — i VI \flat ii^{\flat}_7d }

(V $_{11f}$) (V $_{13d}$) G: vii^{\flat}_7d

6 4 6 7 6 7 7 9 7 9

2 2 4 4 7 7 7 7

G: $iii\flat$ vii^{\flat}_7d $ii\flat$ V $_7$ Ic V $_7$ I I I $_7$ IV $_9$ vii^{\flat}_7 iii_9

7 9 7 — 4 5 6 6 7

7 2 2 — 2 4 2

vii_7 ii_9 V $_7$ e: vii^{\flat}_7 i VI iv V $_7d$ $i\flat$ $iv\flat$ Ic V $_7$ i

(V $_{9d}$)

CHAPTER XV.

CHROMATIC TRIADS—THE CHROMATIC SCALE.

(§§ 452—482.)

(I.) *Andante.*

8 6 6 b6 6 4 6 4 6 6 6 6 6 6 6 6

c: i vii^b i^b ^{bII^b} } A^b: IV^b } A^b: I^c V^{7d} I^b V^{7c} I^c VI^I } c: V i^b bII^b V⁷ i^b (f: VI^b)

(II.) *Moderato.*

8 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

c: i i^b II V⁷ VI bII V^{7c} i^b (a: V^b) iv V i^b iv V I (b: V) (a: VI)

(III.) *Allegro.*

3 4 6 6 6 4 6 6 6 6 6 6 6 6 6 6

D: I V^{7c} I^b I^b IV II^b I^c V^{7d} A: IV^b } A: V^b I bVI bII^b V I b: V V^{7d} (A: V^b) (a: VI) (d: VI^b)

6 6 6 4 6 4 6 6 6 6 6 6 6 6 6 6

i^b G: IV^b } G: I^c V^{7d} I^b V^{7c} D: IV^I } D: iv V^{7d} I^b II V⁷ I (d: iv) (A: V)

(IV.) *Moderato.*

5 6 5 6 4 5 6 4 3 6

A: I Ib II V bVI Ic IV I II IV I V f#vi } f#ivb
(d: VI) (E: V)

5 6 5 6 4 5 6 4 3 6

V A: iv } A: V I Ib IV bII V7c Ib ii6 V7 I Ib
(d: VI)

(V.) *Andante.*

b6 6 7 bII6 Ic V7 I g: i Ib V i bIIc

(d: VIb) (c: VIc)

V7 ic V i VI II6 V7d Ib V i II6 ic V7 i

(d: Vb)

(VI.) *Un poco Andante.*

F: I Ib V7c I vi II6 V7d Ib iii g: Vb V

(C: Vb)

p.n. 6 5 b5 6 6 5 3 p.n. 6 6 5 b

F: i } F: V₇b I bVI IIb Ic V C: V } C: Ib ii^b iv (c: iv)

(f: VI) (C: Vb)

p.n. p.n. p.n.

4 6 a.n. 6 6 4 6 b6 7

V V₇d Ib F: I } F: ivb Ic V₇d Ib bIIb V₇ I (f: ivb) (bb: VIb)

(VII.) *Moderato.* S

8 6 6 b6 6 6 4 7 6 6 5 5

c: i vii^b ib bIIb IIb Ic V₇d ib (f: V₇b) Eb: ii } Eb: V₇b I (V₇c) (f: VIb) (g: Vb)

6 6 6 b7 4 6 5 7

IV Ic IIc Ic V₇ I - c: V₇d ib II V₇ (Bb: Vc) (g: V)

7 6 6 p.n. 5 6 5 6 7

VI V₇ i vii^b ib bII iv V ib II Ic V₇ i (V₇c) (f: VI) (g: V)

(VIII.) *Andante con moto.*

3 p.n. 6 p.n. a.n. p. 7. 6 — 6 5 p. 7. 6 #5
 f#: i i^b V i^b bII ic V i^b II (c#: V)

p.n. a.n. c.n. c.n. 6 #4 6 # — p.n.
 iv V₇ i i^b V II^b V₇^d i^b V i (c#: V^b)

6 #6 6 #5 6 6 6 #5
 i^b (b: vii⁰b) iv i^b II V₇^b i bII^b ic V i (c#: V) (b: VI^b)

(IX.) *Allegretto.*

3 7 6 #5 6 p.n. p.n. 6
 E: I ii V₇ I I^b I bII V^b I B: vi } B: ii^b (a: VI)

3 6 6 #7 6 #6 5 6 6 5
 V I II^b ic V₇ I f#: ii⁰b ic V A: vi } A: vi i^b ic V (F#: V^b) (V⁰d) (a: i^bb)

Musical score for "The Rose Tree" in E-flat major, 2/4 time. The score consists of a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score includes a key signature change to E-flat major (two flats) and a time signature change to 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a key signature change to E-flat major (two flats) and a time signature change to 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score includes a key signature change to E-flat major (two flats) and a time signature change to 2/4.

Harmonization analysis below the staff:

E: IV } E: V^b I II IV iv I_c V₇ I
 (B: V) (e: iv)

(X.) *Moderato.*

8 p.n. 6 6 5 6 5 6 5 5 6 6 6 5 4 4 8

f: i i5 II V7b I VI bII5 iv V Ab: i } Ab: ii5 vic ii Ic V
(c: V) (bb: V) (bb: VI5)



Vivace.
(XI.)

5 6 # 7 6 5 p.n. p.n. 6 8 7 6 6 #

C: I I \flat IV II V $_7$ IV \flat V $_7\flat$ I G: vi ii } G: V \flat V I I \flat ii \flat V
(G: V)



F: V } F: V₇^b V₇ I I^b bIII V₇^c I — bVI — Ic — V₁₁ V₇ I
 (c: VI) (f: VI)

(XVI.) Double Chant.

G: I Ic V₇ vi iv^b Ic V₇^d I^b II Ic V vi Ic V₇ bVI
 (g: iv^b) (D: V) (g: VI)

(XVII.) Hymn Tune.

D: I I^b vii^o^b I^b iv^b V V₇
 (V₇^c) (d: iv^b)

I Ic II^b V₇^d A: I^b } A: iv^b Ic V₇ I D: V } D: iv^b V₇
 (A: V^b) (a: iv^b) (d: iv^b)

I G: V } G: iv^b V₇ I D: vi } D: V bVI V I^b bII^b V₇ I
 (g: iv^b) (d: VI) (g: VI^b)

(XVIII.) Hymn Tune.

8 6 6 6 5 6 4 3 6 6 4 2

B \flat : I vii $^{\circ}$ I \flat ii \flat iv I \flat V vi F: ii \flat } F: I \flat V 7^{\flat}
 (V 7°) (b \flat : iv)

6 6 4 8 7 6 6 4 2 6 6 5

I \flat II \flat I \flat V I c: ii $^{\circ}$ I \flat ic V 7^{\flat} B \flat : II \flat } B \flat : ii $^{\circ}$
 (c: V \flat) (V 11^{\flat}) (V 11^{\flat})

6 4 6 6 7 8 7 b5 6 6 8 7

I \flat V 7^{\flat} I \flat ii \flat ii \flat V bVI II \flat I \flat V I
 (b \flat : i \flat) (V 11°) (b \flat : VI) (F: V \flat)

(XIX.) Hymn Tune.

8 6 6 p.n. 6 7 6 6 4 2

d: i V 7° i \flat iv bII V \flat V 7 F: i } F: iv \flat I \flat V 7^{\flat}
 (g: VI) (f: iv \flat)

6 6 6 8 7 4 6 p.7. 6 p.n.

G: I \flat } G: iv \flat I \flat V F: I } F: V 7^{\flat} d: V — i \flat B \flat : vi }
 (c: iv \flat) (F: V)

6 5 $\flat 7$ 6 \sharp — $\sharp 4$ — 6 — $\flat 6$ $\sharp 5$ \sharp

$B\flat: ii_7\flat$ V_7 I $d: vi\flat$ } $d: V$ vii^o_7c $i\flat$ — $\flat II\flat$ V I

($V_{11}d$) (V_9d) ($g: VI\flat$)

(XX.) Hymn Tune.

5 6 6 $\sharp 6$ 6 $\flat 5$ — $\flat 5$ — 6 — 6 5 4 3 2

$F\sharp: I$ $I\flat$ ii V I $V\flat$ IIc $V_7\flat$ I I $\flat VI$ — $II\flat$ — Ic V } $B: V_7d$

($c\sharp: Vc$) ($f\sharp: VI$) ($c\sharp: V\flat$)

6 — $\flat 6$ $\sharp 7$ — $\flat 6$ — $\flat 6$ — $\flat 6$ 5 — 6 5 — 4 — 3

$I\flat$ vi $ii_7\flat$ V_7 $F\sharp: I$ } $F\sharp: ii$ $V_7\flat$ I $IV\flat$ IV Ic V I

($V_{11}d$) ($c\sharp: IV$)

(XXI.) Hymn Tune.

8 6 3 4 6 6 7 7 $\flat 3$ 6 6

$C: I$ $I\flat$ IV V_7d $I\flat$ $iv\flat$ V_7 $G: I$ } $G: V_7$ $V_7\flat$ I $I\flat$

($c: iv\flat$) ($c: IV$)

6 \sharp \sharp $\sharp 4$ 6 $\flat 6$ 5 \sharp

$ii\flat$ V I $a: V$ V_7d $i\flat$ i $\flat II\flat$ iv V

($d: VI\flat$)

[illegible]

♭ 6 6 6 7 6 7
 iv (G: V♭) V Ib IIb Ic V₇ vi ii♭ V₄ I
 (c: iv) (G: V♭)

CHAPTER XVI.

CHROMATIC CHORDS OF THE SEVENTH.

(§§ 483—507.)

(I.) *Andante.*

6
p5

6
5

p.n.

6
4
3

6
4
3

b7

6
4
3

V7b I II7b III7c Ic V I7 V7c

(C: V7b)

(Bb: V7)

6 8 7 4 3 \sharp p. 7. 6 \sharp 6 6 6 \sharp 6 6 8 7
 5 \sharp — — — — — 4 \sharp —
 ii $^{\circ}$ \flat V V $_7$ i b: V i vii $^{\circ}$ \flat i i \flat iv \flat \sharp iv $^{\circ}$ \flat ic V i
 (V $_{11d}$) (V $_{7c}$) (II $_{7c}$)

(IV.) Andantino.

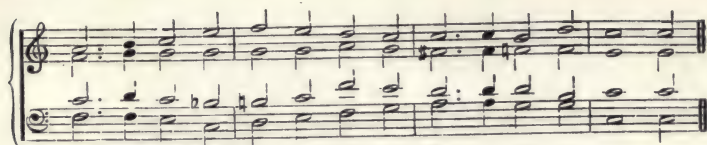
3 4 6 4 \sharp 6 6 — 4 6 6 \sharp 4
 3 3 2 4 4 — 2 2 2
 Eb: I V $_{7c}$ i \flat I I $_{7d}$ II $_{7c}$ Ic — V $_{7d}$ i \flat vii $^{\circ}$ \flat B \flat : V $_{7d}$ }
 (Ab: V $_{7d}$) (B \flat : V $_{7c}$) (V $_{7c}$)

a.n. 6 \sharp 6 5 4 6 p.n. 4 6
 6 — b \flat 6 5 2 6 — 2 2
 B \flat : i \flat (Eb: V $_{7b}$) iv ii V I I Eb: V $_{7b}$ } Eb: V $_{7d}$ i \flat Ab: V } Ab: V $_{7d}$ i \flat

4 6 6 \sharp 6 6
 b 5 4 4 b5
 Eb: V $_{7c}$ } Eb: II $_{7b}$ Ic II $_{7c}$ V $_{7b}$ I vi IV V — I iv I
 (B \flat : V $_{7b}$) (B \flat : V $_{7c}$) (Eb: iv)

(V.) Larghetto.

8 6 6 6 6 \sharp 4 6 6 \sharp 6 4
 4 5 2 5 5 3 5 4
 g: i i i \flat iv \flat ic II $_{7b}$ V $_{7d}$ i \flat I $_{7b}$ II $_{7b}$ I $_{7c}$ }
 (d: V $_{7b}$) (c: V $_{7b}$) (d: V $_{7b}$) c: V $_{7c}$ }



4 6 $\flat 7$ $\sharp 6$ 6 6 6 $\sharp 6$ — $\sharp 7$ —
 2 4 3 — — —
 IV V_7^d I^b I_7 V_7^c I^b ii^b I^c II_7^c — V_7 — I —
 (F: V_7) (G: V_7^c)



(VII.) Siciliana. Andante. a.n.

8 a.n. $\sharp 6$ — 6 7 6 $\sharp 4$ 6 6 6 $\sharp 4$
 $\sharp 3$ — — — $\sharp 5$ 4 2 $\sharp 5$ $\sharp 5$ 4 2
 d: V i — V_7^c — i^b II_7 i^c V_7^d I_7^b II_7^b i^c V_7^d
 (a: V_7) (g: V_7^b) (a: V_7^b)



i^b V^c i V (g: V_7^b) F: ii^b } F: ii^b V_7^b I I_7^d d: IV^b }
 (V $_{11}$ /) (V $_{13}^b$)



d: V^b V_7 i v^b II_7^c i^c V_7 i
 (a: i^b V_7^c)

(VIII.) Andantino.



G: I V_7^b I I^c V_7 vi II_7^b V_7^d
 (D: V_7^b)



I^b vii^b I (D: V_7^d) V^b (G: V_7^d) IV^b iv^b I^c II_7^b I^c V ii iii^b V_7
 (V $_{7c}$) (g: iv^b) (D: V_7^b) (I $_{7c}$)

p.n.

4 6 6 6 7 7 6 7
5 5 4 5 2 2 4 3

I vi I_{7c} II_{7b} Ic IV_b VII V_{7b} I (e: V₇) vi II₇ Ic V₇ I
(C: V_{7c}) (D: V_{7b}) (C: IV) (D: V₇)

(IX.) *Larghetto.*

3 b6 8 7 6 6 b6 6 4 6 bb

bb: i iv bII_b V V₇ VI II_b ic iv_b V₁₃ V_{7d} i_b D_b: ii } D_b: iv
(e_b: VI_b) (f: V_b) (d_b: iv)

a.n.

6 7 9 8 p.n. 4 3 4 3

V vi IV Ic V₇ I (e_b: V) bb: ii } bb: V VI V

6 4 6 b6 b 4 6 6 b6 6 7

i V_b I_{7d} II_{7c} ic iv V_{7d} i_b vii^o_b i bII_b II_{7b} ic V₇ i
(e_b: V_{7d}) (f: V_{7c}) (V_{7c}) (e_b: VI_b) (f: V_{7b})

(X.) *Allegretto.*

8 6 4 6 b6 6 6 4 6 6 6 6 6 7

2 4 4 5 2 6 4 5 4 3

A_b: I V_b I_{7d} II_{7c} iv_b Ic II_{7b} V_{7d} I_b i_b V_c } E_b: I_{7b} Ic V₇
(D_b: V_{7d}) (E_b: V_{7c}) (a_b: iv_b) (E_b: V_{7b}) (a_b: i_b) (E_b: V_{7b})

4 3 6 6 6 b6 6 6 6 6 6 7
 b5 5 5 4 5 4 3

Ab: V } **Ab: V_{7b} I (bb: V_{7b}) ii vii^o_{7b} Ib ii^b II_{7b} Ic (f: V_{7b}) vi iv^b Ic V₇ I**
 (V_{9c}) (Eb: V_{7b}) (ab: iv^b)

(XI.) *Andante.*

p.n.

3 6 # 4 #6 8 6 5
 5 2 4 5 4 5

f#: i V_{7b} i V i I_{7d} II_{7c} — II_{7b} — ic V A: i }
 (b: V_{7d}) (c#: V_{7c}) (c#: V_{7b})

6 6 6 4 6 #6 6 7 5
 4 5 2 4 4 5 3

A: iv^b Ic II_{7b} V_{7d} Ib II_{7c} Ic V₇ V I I IV
 (a: iv^b) (E: V_{7b}) (E: V_{7c})

7 7 6 #4 6 #6 6 6 6 6
 2 2 4 5 4 5

I₇ V₇ I IV^b b: V_{7d} ib vii^o_{7b} f#: ic ii^o_{7b} (C#: V_{7b})
 (D: V₇) (V_{7c}) (f#: iv^b) (V_{11d})

p. 7. 6 7 p.n. 6 6 6 #4 6 #6 6 7
 2 2 4 5 2 4 5

V ib V_{7c} i iv^b ic II_{7b} V_{7d} ib i II_{7c} ic V₇ ,
 (c#: V_{7b}) (c#: V_{7c})

$\sharp 4$ $\sharp 6$ 6 $\sharp 7$ 6 6 6 $\sharp 6$ 6 6 6 7 —
 2 4 4 \sharp 4 4 4 $\sharp 5$ 5 4 \sharp —
 3

I_7^d II_7^c ic V_7 VI ic iv ib iv ic II_7^c V_7^b i II_7^b ic V_7 i
 $(d: V_7^d)$ $(e: V_7^c)$ $(e: V_7^b)$

(XIV.) *Moderato.*

$p.n.$ $p.n.$ $p. 7.$ 6 \sharp $\sharp 6$ 6 5 6 6 $\sharp 6$ 6
 8 3 4 3 5 6 4 5

$A: I$ vi IV V Ib II ivb Ic V $\sharp\sharp: V_7^b$ VIb V_7^c V_7^b
 $(E: V)$ $(a: ivb)$

$p.n.$ 6 6 6 5 4 6 $p.n.$ $p. 7.$
 5 4 3 2 5 \sharp

$A: i$ } $A: IV$ Ib IV II_7^b Ic V vi I_7^d V_7^b I $b: V$
 $(E: V_7^b)$ (V_7^d)

6 $\sharp 6$ 6 \sharp $p.n.$ 6 4 6 6 7
 5 5 2 4 3

ib vii^ob V_7^b $\sharp\sharp: i$ } $\sharp\sharp: V$ $A: i$ } $A: II_7^b$ V_7^d Ib ii Ic V_7 I
 (V_7^c) $(\sharp\sharp: iv)$ $(E: V_7^b)$

(XV.) *Double Chant.*

8 7 4 6 6 $\sharp 6$ 6 5
 2 4 3

$A: I$ ii V_7 I $(D: V_7^d)$ IVb Vb I $\sharp iv^ob$ Ic V
 (II_7^c)

6 7 4 6 #6 6 6 8 7
 □ □ 2 □ 5 5
 iii^ob V₇ V₇^d I^b #iv^ob V₇^b I ii₇^b V I
 (I₇^c) (II₇^c) (V₁₁^d)

(XVI.) Double Chant.

5 6 6 6 6 6 7
 5 5 4 3 — 4 —
 c: i V₇^b i E_b: VI } E_b: I^c (B_b: V₇^c) V_b V₇ I

□6 □4 #6 □6 7 6 7 —
 4 2 □ 4 4 6 5 —
 3 — — — — —
 c: V₇^c i I₇^d #iv^ob iv^b V₇ i^c V₁₃ V₇ i
 (f: V₇^d) (II₇^c)

(XVII.) Hymn Tune.

8 6 6 6 4 6 6 6 — 6 6
 4 2 □ 5 5 4 — 5
 E: V I V_b vi iv^b I^c V₇^d I₇^b II₇^b I^c — IV^b V₇^b
 (e: iv^b) (A: V₇^b) (B: V₇^b)

7 □7 6 #6 6 6 6 7
 # 4 4 □ 5 6 4 3
 3
 I II₇ V₇ vi IV I^c II₇^c V₇^b I I^b IV ii^b I^c V₇ I
 (B: V₇) (B: V₇^c)

(XVIII.) Hymn Tune.

5 6 7 7 6 6 4 6 4 6 6 5

♯ 5 4 2 6 2 6 4 ♯

G: I Ib II₇ V₇ vi II₇^b Ic V₇^d Ib a: V₇^d ib iv ic V i

(G: V₇) (G: V₇^b)

6 6 6 6 6 6 6 6 7

b 5 4 6 2 6 5 4 5 6 4

3

C: IV } C: I₇^b V₇^c I IVb (d: V₇^d) iib (G: V₇^b) Ic (a: V₇^b) vi iib Ic V₇ I

(F: V₇^b)

(XIX.) Hymn Tune.

8 6 6 6 6 5 6 6 6 6

♯ 6 4 ♯ 5 4 5 6 6

g: i i vb iv⁰b ivb ic V i III' VI ic (D: Vb V₇^b) V V₇^b

(II₇^c)

6 5 b 5 6 5 6 7

b 5 5 5 4 6 7

C: I } c: V₇^b Bb: ii } Bb: iv V V₇^b I vi } g: II iv ic V₇ i

(V) (b: iv) (d: V)

(XX.) Hymn Tune.

8 6 6 6 6 4 4 6 6 6

4 2 2 4 4 5

G: I Ib vii⁰b I IVb Ic V₇^d Ib I I₇^d II₇^c Ic (D: V₇^b)

(V₇^c) (G: V₇^d) (D: V₇^c)

6 6 #4 6 5 6 4 6 — 6 #6 7
4 4 2 b 4 2 3

V a: ii^{ob} } ic V₇^d ib } G: iv^b Ic V₇^d Ib — IV Ic II₇^c V₇ I
(V₉^d) (g: ii^b) (g: iv^b) (D: V₇^c)

(XXI.) Hymn Tune.

3 #6 #4 6 #6 6 #6 6 5 6 6
4 4 2 4 3 4 # 4 4

e: i V₇^c V₇^d ib V₇^c i vb ii^{ob} iv^b ic V G: i^{vi} } G: Ic IV Ib
(II₇^c)

7 6 6 7 7 6 7 #
5 4 3 # 4

(D: II₇^c V₇^b) Ic V₇ I I a: V₇ ic V₇ e: i^{iv} } e: V

#6 6 6 5 #4 #6 6 7 6 6 #5
4 3 2 4 4 # 4 4

(B: vii^{ob}) V^b iv^c i I₇^d II₇^c ic V₇ VI b II^b ic V i
(a: V₇^d) (b: V₇^c) (a: VI^b)

(XXII.) Hymn Tune.

3 6 6 6 6 6 6 6 6 6
4 4 b 5 4 4 5 2 6

A^b: I vii^{ob} Ib IV Ic II₇^c V₇^b I IV^b Ic II₇^b V₇^d Ib
(V₇^c) (E^b: V₇^c) (E^b: V₇^b)

f.n.

p.n. 6 6/5 6 5/4 3 6 6/4 3 6 6 p.n. 6/4 3

vii^{ob} V₇^b I Ic V f: V^b V₇^c E^b: iiⁱ } E^b: vi^b V^b V₇^c

p.n.

6 6/4 6 6/4 3 6 6/4 b7/4

I IV^b Ic IV Ib (E^b: V₇^c) Ic V₇ A^b: Vⁱ }

4/2 6 6/b 6/4 4/2 6 6/5

A^b: V V₇^d Ib IV b^b: ii^{ob} ic (V₉^d) V₇^d f: iv^b } f: V V₇^b

p.n. p.n.

4/b b 6/4 5/3 5 6 6/5 b7

A^b: viⁱ } A^b: (D^b: V₇^c) IV (a^b: iv) Ic V vi IV^b V₇^b I (D^b: V₇)

p.n.

6/4 3 6 6 6 6/4 5 4/2 6 6 6/4 3 b7/4

V₇^c vii^{ob} V₇^c Ib IV Ic II₇^b V₇^d Ib ii Ic II₇^c V₇ (E^b: V₇^c) I

CHAPTER XVII.

CHROMATIC CHORDS OF THE NINTH—FALSE NOTATION—
ENHARMONIC MODULATION. (§§ 508—547.)(I.) *Moderato.*

5 ————— 7 6 4 — 6 6 a.n. 5 6
 3 2 4 — 3
 G: I vii⁰₇ I Ib vii⁰_{7c} V_{7d} Ib ii Ic V D: Ib }
 (V_{9b}) (V_{9d})

$\frac{\sharp 4}{\sharp 2}$ 6 $\frac{\sharp 6}{5}$ 6 7 6 $\frac{\sharp}{\sharp}$ 4
 5 5 4 $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ 8
 D: vii⁰_{7c} II_{7b} $\frac{\sharp}{\sharp}$ iv⁰₇ Ic (b: vii⁰₇) vi iib ii V I G: V } G: vii⁰_{7c}
 (V_{9d}) (A: V_{7b}) (II_{9b}) (V_{9d})

6 7 6 4 4 6 4 4 6 $\frac{\sharp 6}{5}$
 $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$ $\frac{\sharp}{\sharp}$
 Ib $\frac{\sharp}{\sharp}$ iv⁰_{7d} Ib V_{7c} C: V } C: V_{7d} Ib $\frac{\sharp}{\sharp}$ iv⁰_{7d} V_{7c} I G: V_b } G: $\frac{\sharp}{\sharp}$ iv⁰₇
 (II_{9d}) (II_{9c}) (II_{9b}) (II_{9b})

6 6 4 6 6 6 6 6 9 8
 4 4 $\frac{\sharp}{\sharp}$ 5 5 $\frac{\sharp}{\sharp}$ 5 4 7 7
 Ic IV_b iii⁰_{7c} V_{7b} I (a: vii⁰_{7b}) iib iib Ic V₉ V₇ I
 (I_{9d}) (g: iib)

(II.) *Tempo di Gavotta.*

a.n.

8 7 $\sharp 6$ 7 — 6 $\sharp 4$ 6 $\sharp 4$ 6 $\sharp 5$ 7

E: I iii^{\flat}_{7d} V_{7c} $\sharp \text{iv}^{\flat}_{7d}$ Ib vii^{\flat}_{7b} } C \sharp : Ib } B: vii^{\flat}_{7c} Ib ii V_7
(I \flat_{9e}) (II \flat_{9e}) C \sharp : vii^{\flat}_{7c} B: IIb (V \flat_{9d})

4 — 6 $\sharp 6$ $\sharp 6$ $\sharp 7$ — 6 7 6 — 7

E: V } E: vii^{\flat}_{7c} V_{7d} Ib f \sharp : vii^{\flat}_{7b} ivc vii^{\flat}_{7i} i E: ii^{\flat} } E: $\sharp \text{iv}^{\flat}_{7c}$ Ic V_7 I
(V \flat_{9d}) (V $_{7c}$) (V $_{9b}$) E: ii^{\flat} (II $_{9b}$)

(III.) *Andante.*

3 6 6 6 5 $\sharp 6$ $\sharp 7$ $\sharp 7$ 6 5

f \sharp : i vb ivb ic V $\sharp \text{iv}^{\flat}_{7b}$ vii^{\flat}_{7i} I $\sharp \text{iv}^{\flat}_{7c}$ ic V A: i }

4 6 6 7 6 $\sharp 6$ — $\sharp 7$

A: vii^{\flat}_{7d} Ic IV Ib $\sharp \text{iv}^{\flat}_{7d}$ Ib vi vii^{\flat}_{7d} V_7 I (b: vii^{\flat}_{7i})
(V $_{9e}$) (II \flat_{9e}) (V \flat_{9e})

6 $\sharp 7$ 6 $\sharp 7$ $\sharp 6$ $\sharp 7$ $\sharp 6$ $\sharp 5$

ii ii \flat vii^{\flat}_{7i} I Ib IV $\sharp \text{iv}^{\flat}_{7b}$ Ic f \sharp : vii^{\flat}_{7i} i iii^{\flat}_{7d} vii^{\flat}_{7b}
(V \flat_{9b}) (II \flat_{9b}) (I $_{9e}$) (V $_{9c}$)

$\sharp 4$ $\square 7$ \sharp 7 9 8 7 \sharp
 $\sharp 2$
 $\sharp iv^0_7d$ $b: vii^0_7$ } $b: i$ } $f\sharp: iv$ } $f\sharp: V$ vii^0_7 i iv V_9 V I
 (II_9e) (V_9b)

(IV.) *Allegretto.*

5 4 6 $\sharp 2$ 7 $\square 7$ 6 6 $\sharp 6$
 3 5 5 5 5 5 5 5 5
 $D: I$ vii^0_7c Ib $\sharp iv^0_7d$ II_7 V_7 IVb V_7b $A: I$ } $A: \sharp iv^0_7$
 (V_9d) (II_9e) $(A: V_7)$ (II_9b)

6 $\sharp 6$ 6 $\square 7$ $p.7.$ 6 $\sharp 4$ 4 6 $\square 6$ 6
 4 3 4 5 5 5 2 b 4 4 5
 Ic $\sharp iv^0_7b$ Ic V_7 $D: I$ } $D: iii^0_7$ V_7d vii^0_7c Ib $e: ivc$ V_7b
 (II_9c) (I_7b) (V_9d)

$b 7$ 7 6 6 7
 4 4 3
 $D: i$ } $D: vii^0_7$ I $(b: vii^0_7)$ vi ivb Ic V_7 I
 (V_9b) $(d: ivb)$

(V.) *Un poco Allegro.*

3 6 $b 7$ $\square 6$ $b 7$ $\square 6$ 7 6 6 6
 4 4 3 3
 $F: I$ Vb I iii^0_7d V_7c iii^0_7d V_7c $\sharp iv^0_7d$ Ib Ib vii^0_7b vib
 (I_79e) (I_79e) (II_9e) (V_7c)

6 6 8 7 6 5 b 7 6 5 b 7 6 b 7 b 7

Vb IVb Ic (C: vii⁰₇ V₇b) V (d: vii⁰₇) vi V₇b vii⁰₇ V₇b I (g: vii⁰₇) ii } Bb: vii⁰₇ (V₉b)

b 7 7 6 b 7 b 7 6 7 —

F: I IV } F: (c: vii⁰₇) V #iv⁰₇d Ib vii⁰₇ I #iv⁰₇ I V₇ I

(II₉b) (II₉e) (V₉b)

(VI.) *Poco lento.* a.n.

b: i i vii⁰₇ i vii⁰₇ Ib iv #2 vii⁰₇d Ic #4 vii⁰₇e

(V₉b) (V₇c) (V₉e) (V₉d)

p.n.

7 6 7 6 — 7 5 6 b 7 7

#iv⁰₇ — D: #iv⁰₇d II₇ V₇ I IVc vii⁰₇ I iii⁰₇d

(II₉b) (II₉e) (A: V₇) (V₉b)

#6 4 3 5 7 6 7 6 5

V₇c vii⁰₇b V₇ I IVc e: vii⁰₇ Vb vii⁰₇ b: i } b: ic #iv⁰₇b

(V₉c) (V₉b) (II₉c)

6 6 #6 6 6 #
 4 4 5 5 5
 ic ib i #iv⁰_{7b} V_{7b} i ivb iv I
 (II_{9c})

(VII.) *Vivace.*

3 4 5 4 6 6 6 4
 2 2 3 3 4 4 4 b
 Eb: I #iv⁰_{7c} I V_{7c} Ib ib Vc (Bb: vii⁰_{7c})
 (II_{9d}) (eb: ib)

6 6 6 4 6 4
 4 4 4 b 4 4
 Vb (f: Vb) ii Vb I Bb: #iv⁰_{7c} Bb: Ib Vc
 Bb: vii⁰_{7c}

b 7 6 4 7 4 6
 7 4 2 4 4
 (c: vii⁰) ii iic vii⁰_{7d} V₇ Eb: I } Eb: vii⁰_{7c} Ib
 (V_{9c}) (V_{9d}) (V_{9d})

4 6 b 6 4 6 #6 4 7 6
 2 5 b 4 4 5 3 4
 v⁰_{7d} vii⁰_{7b} iii⁰_{7d} (Bb: vii⁰_{7c}) Vb iii⁰_{7d} V_{7c} #iv⁰_{7d} Ib IV
 (II_{9d}) (V_{9c}) (I_{9c}) (I_{9c}) (II_{9c})

6 2 7 6 6 6 6 b 7 6 4 7 I
vii⁰b I vii⁰b₇ V₇b I (f: vii⁰b₇) ii^b #iv⁰b₇ Ic V₇ I
(V₇c) (V_{b9}b) (II_{b9}b)

(VIII.) *Larghetto.*

8 #6 — 7 6 6 6 5 4
5 3 — 5 — 4 5 4 3 2
a: i vii⁰b₇ V₇c i vii⁰b₇ V₇b C: viⁱ } C: vii⁰b₇d V₇ V₇b IVc I iii⁰b₇c }
(V₉c) (V₉b) (V_{b9}e)

6 b 5 b 7 b b 6 6 6 b 7 6
b 4 3 b 5 4 4 3 2
Ab: IVc I (b b: vii⁰) f: iiⁱ } f: ic (c: II⁷c II⁷ V₇ a: VI^I } a: VI
(V₇c) (V₇b)

7 6 5 4 b 6 6 b 7 6
4 # b 4 4 3
iv #iv⁰b₇ ic V Bb: VI^I } Bb: vii⁰b₇c Ib V₇c vii⁰b₇ a: bII^I }
(II_{b9}b) (V_{b9}d)

#6 6 b 6 7 6 7
5 4 4 4 3
a: vii⁰b₇ ib bIIb #iv⁰b₇ ic V₇ i
(V₉c) (d: VIb) (II_{b9}b)

(IX.) *Allegro scherzando.*

5 4 2 6 5 6 7 6 6 9 8 3

F: I $\sharp iv^0_7c$ (II \flat_9d) I Ib V_7c V_7b I IV

$\sharp 6$ 4 3 $\sharp 6$ 5 8 6 4 5 2

C: V } C: I (a: vii 0_b) vi $\sharp iv^0_7b$ (II \flat_9c) Ic iiib V

6 4 3 7 9 6 7 4 $\sharp 4$ 2

F: I V } F: I Ib V d: vii 0_7 (V 9_b) i ib iv $_7$ (V $^{13}_d$) V V_7d

$\sharp 7$ 6 2 7 4 3 7 9 8 6 9 8 7 $\sharp 5$ 6 5

V $^{13}_g$ ib (g: vii 0_7) F: ii } F: V_7 vi Ib iiib V_7 I

(X.) *Andante.*

a.n. a.n.

8 6 7 6 $\sharp 6$ 4 6 4 6 4 5

C: I vii 0_b $\sharp iv^0_7d$ Ib iii 0_7 V_7d Ib $\sharp iv^0_7d$ vii 0_7b V_7c vii 0_7b (II \flat_9e) (V \flat_9c) Ab: $\sharp iv^0_7b$ (V 7_c) (II \flat_9e)

Figured Bass: $\sharp 7$ $\sharp 6$ $\sharp 6$ 6 $\sharp 6$ 6 6 7 —

Harmonization: $E: \sharp iv^0_{7b}$ Ic $\sharp iv^0_{7b}$ V_7b I $(A: V_7b)$ IV $\sharp iv^0_{7b}$ Ic V_{13} V_7 I

Figured Bass: (II_{9b}) (II_{9c}) (V_{9b})

(XII.) Double Chant.

Figured Bass: 8 7 6 $\sharp 4$ $\sharp 6$ 6 6 —

Harmonization: $f: i$ vii^0_7 V_7b i $\sharp iv^0_{7c}$ $\sharp iv^0_{7b}$ ic $(C: V_7b)$ V

Figured Bass: (V_{9b}) (II_{9c}) (I_{9d}) (II_{9c})

Figured Bass: $b 6$ 6 $\sharp 4$ 6 7 6 — 9 8

Harmonization: $bb: vii^0_{7d}$ $bb: ic$ vii^0_{7c} ib $f: \sharp iv^0_7$ ic — V_9 V_7 i

Figured Bass: $\sharp 2$ 4 b 4 $\sharp 4$ 4 $\sharp 2$ 7

Harmonization: $bb: vii^0_{7d}$ $bb: ic$ vii^0_{7c} $f: iv^0_{7c}$ $f: \sharp iv^0_7$ ic — V_9 V_7 i

Figured Bass: $\sharp 2$ 4 b 4 $\sharp 4$ 4 $\sharp 2$ 7

(XIII.) Hymn Tune.

Figured Bass: 8 4 6 6 7 6 4 6 7 —

Harmonization: $G: I$ V_7c I IVb Ic $\sharp iv^0_{7c}$ II_7b V_7d Ib II_7 —

Figured Bass: $\sharp 2$ 4 b 4 $\sharp 4$ 4 $\sharp 2$ 7

Harmonization: $G: I$ V_7c I IVb Ic $\sharp iv^0_{7c}$ II_7b V_7d Ib II_7 —

Figured Bass: 9 8 7 7 6 \sharp $\sharp 4$

Harmonization: V_9 V I $e: i$ vi $e: vii^0_7$ V_7b $a: V$ $a: vii^0_{7c}$

Figured Bass: $\sharp 2$ 4 b 4 $\sharp 4$ 4 $\sharp 2$ 7

Harmonization: V_9 V I $e: i$ vi $e: vii^0_7$ V_7b $a: V$ $a: vii^0_{7c}$

Figured Bass: $\sharp 2$ 4 b 4 $\sharp 4$ 4 $\sharp 2$ 7

6 #6 6 #6 6 4 6 7 #7

ib vii⁰b (V_{7c}) ib iii⁰b₇ } G: Ic V_{7d} Ib II₇ V₇ I
(D: V₇)

(XIV.) Hymn Tune.

3 #6 6 b6 7 6 7 b7 #6 6 7 -

a: i vii⁰b ib b IIb #iv⁰₇ ic V₇ VI #iv⁰_{7b} } C: Ic iii⁰b_{7b} V₇ I
(V_{9c}) (d: VIb) (II_{9b}) (Ib_{9c})

b7 7 6 9 8 6 7 6 6 #9 8

(d: vii⁰) a: ii⁰ } a: vii⁰ i ib V₉ V₇ VI ic #iv⁰₇ II_{7b} ie V₉ V₇ i
(V_{9b}) (II_{9b}) (e: V_{7b})

(XV.) Hymn Tune.

3 7 6 6 7 6 5 4 6 4

f: i - vii⁰₇ i ib ii⁰b #iv⁰₇ ic V_{Ab}: i⁰ } Ab: vii⁰b_{7d} Ic IV
(V_{9b}) (V_{9d}) (II_{9b}) (V_{b9c})

6 6 7 6 5 #4 6 #4 6 6 5

Ib iib #iv⁰₇ Ic V (Bb: vii⁰_{7c}) IIb vii⁰_{7c} Ib ii Ic V I
(II_{9b}) (Eb: Vb) (V_{b9c})

a.n. p.n.

p.n.

7 6 — b 7 — 6 4 6 6 p.n.

7 6 — b 7 — 6 4 6 6 p.n.

I iii⁰_{7c} #iv⁰_{7b} — vii⁰_{7d} vii⁰_{7d} } Db: Ib V_{7c} I vii⁰_{7b} Ib I
 (I_{9d}) (II_{9c}) (V_{9e}) Db: #iv⁰_{7d} } (V_{9c})

p.n.

b^b 7 6 — 7 4 6 7 b 6 7 6 6 —
 b 5 — 2 2 2 2 2 2 2 2

vii⁰₇ V_{7b} — f: I } f: #iv⁰₇ V_{7d} ib V₇ VI bIIb #iv⁰₇ ic vii⁰_{7d} V₇ 1
 (V_{9b}) (II_{9b}) (b^b: VI_b) (II_{9b}) (V_{9e})

CHAPTER XVIII.

CHROMATIC CHORDS OF THE ELEVENTH AND THIRTEENTH.

(§§ 548—580.)

(I.) *Moderato.*

5 6 7 4 6 7 b 6 6
 3 4 2 5

C: I Ib ii₇ V_{7c} IV_c vii⁰₇ I V G: vi } G: ii⁰_{7d} V_{7b} I
 (V_{11c}) (V_{9b}) (g: ii⁰_{7d})

6 # 7 7 4
 5 3 3 8 2

ii⁰_{7b} V C: V } C: V₇ V_{11c} v⁰_{7b} V_{7b} I a: ii⁰_{7d} }
 (V_{11d}) (I_{11d})

Figured bass numbers: $\sharp 6$, $\frac{4}{3}$, $\frac{6}{5}$, $\frac{4}{2}$, $\frac{6}{3}$, $\frac{7}{\sharp}$, $\frac{7}{\square}$

Chord symbols: a: V_7^c C: vi^i C: ii_7^b (c: ii_7^b) $V_7 d$ I^b vi_7^c (II $_{11}^e$) (G: V_7) V_7 I

(II.) *Larghetto.*

Figured bass numbers: $\frac{5}{\square}$, $\frac{6}{\square}$, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{6}{\square}$, $\sharp 4$, $\frac{6}{3}$, $\sharp 6$, $\frac{6}{4}$, $\frac{6}{\square}$, $\frac{6}{3}$, $\frac{6}{5}$

Chord symbols: g: i ib ii_7^b (V $_{11}^d$) ic iv^b vii_7^c (V $_{9}^d$) ib V^c (d: vii_7^c) V Bb: ii_7^b } iii_7^c (c: ii_7^c)

Figured bass numbers: $\frac{6}{\square}$, $\frac{6}{\square}$, $\frac{6}{4}$, $\frac{6}{3}$, $\frac{6}{4}$, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{7}{\square}$, $\frac{4}{3}$

Chord symbols: Bb: I^b ii^b I^c ii_7^c (b: ii_7^c) V_7 vi ii_7^b (V $_{11}^d$) I^c V_7 I c: iii_7^c }

Figured bass numbers: $\frac{7}{\square}$, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{6}{\square}$, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{7}{5}$, $\frac{6}{2}$, $\frac{6}{5}$, $\frac{6}{4}$

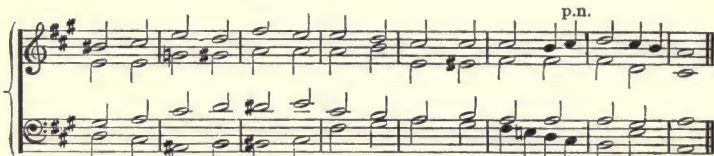
Chord symbols: c: V_7 ic $V_7 d$ I^b ii_7^b (V $_{11}^d$) ic V_7 $V_7 d$ g: iii_7^c } iv_7^b } g: ic

Figured bass numbers: $\frac{6}{5}$, $\frac{6}{b}$, $\frac{6}{\square}$, $\frac{7}{\square}$, $\frac{9}{7}$, $\frac{8}{5}$, $\frac{7}{\square}$, $\frac{7}{\square}$

Chord symbols: ii_7^b (V $_{11}^d$) I^b VI ii_7^c (V $_{11}^c$) V_{11} V I

(III.) *Andante.*

3 6 — 4 ♯6 ♯7 6 4 ♯5 6 6 5
 A: I IV Ib — iv^{\flat}_{7d} II b_{13} V $_7$ vi (f \sharp : Vb) vi ii $^{\flat}_{7c}$ V b_{13} I Ib IV Ic V
 (II b_{9c}) (e: V $_{13}$) (a: ii $^{\flat}_{7c}$) (a: V $_{13}$)



p.n.
 ♯6 6 ♯7 ♯6 7 6 7 5 p.n. p.n.
 4 4 — 6 6 7 7 —
 2 2 3 4 5 6 5
 V b_{13d} Ib iii $^{\flat}_{7d}$ vii $^{\flat}_{ob}$ iv^{\flat}_{7d} Ib vi $_7$ vii $^{\flat}_{o}$ I (f \sharp : V $_7c$) vi ii $^{\flat}_{7b}$ P.C. ii $_7$ V $_{13}$ V $_7$ I
 (a: V $_{13d}$) (Ib $_{9c}$) (V $_7c$) (II b_{9c}) (V $_{13c}$) (V $_7b$) (V $_{11d}$) (V $_{11c}$)

(IV.) *Andante.*

3 6 6 7 6 7 6 6 6 6 6
 5 4 ♯4 — ♯5 6 ♯5 5 4 6
 1 iv $^{\flat}_{7b}$ ic V $_{13d}$ V $_7d$ V $_{13g}$ ib I $^{\flat}_{7b}$ II $^{\flat}_{7b}$ ic iv $^{\flat}_{b}$
 (V $_{13c}$) (d: V $_7b$) (e: V $_7b$)



a.n.
 6 7 7 6 7 6 7 — ♯6 7 — ♯6
 ♯ 2 — ♯ 2 — ♯ 2 — ♯ 2 —
 V $_{13}$ VI iv $^{\flat}_{7}$ V $_7$ i I $_{13}$ I $^{\flat}_{7d}$ C: iv^{\flat}_{7b} C: V $_{13d}$ vii $^{\flat}_{ob}$
 (V $_{13d}$) (d: V $_{13}$) (V $_7d$) (C: iv^{\flat}_{7}) (V $_{13d}$) (V $_{13d}$)



7 6 6 7 6 7 6 7
 ♯ 4 — ♯ 4 — ♯ 4 — ♯ 4 —
 V $_{13R}$ Ib a: V $_{13}$ V $_7d$ ib iv $^{\flat}_{7}$ ic V $_7$ i
 (V $_{13d}$)

(V.) *Pastorale.*

a.n. a.n.

3 p.n. 6 5 — 9 3 4 6 6 — 6
4 5

A: I Ib ii⁰b_(V₁₁d) V₁₁ V₇ vi (D: V₇c) IV ii⁰b_(a: ii⁰b₇) 1b vii⁰b (V₇c) I

a.n. a.n.

6 5 4 — #6 6 6 — 6 #6
4 3 2 — 5 4 5

Ic V I f#: ii⁰d_(iv⁰d) f#: vii⁰b_(V₉c) ivc V₇b c#: iv } c#: ib vii⁰b (V₇c)

#6 6 #4 7 6 9 8 #6 6
3 5 4 7 4 6 5

i vii⁰b ib ii⁰c_(V₁₁e) V₇ i D: V₇ Ic V₁₁ Ic #iv⁰b (ii⁰c) V₇b

p.n.

c.n.

9 3 — 5 6 6 6 5 p.n. 6 p.n.
4 5 5 4 # 5

I V₁₁ V₇ I b: vi⁰b } b: ii⁰b ic (V₁₁d) V A: ii } A: V₇b I Ib

a.n. a.n. a.n. c.n.

4 — — — 6 — 6 4 6 7 6 7
3 — — — 5 # 5 4 5 #5 4

ii⁰c (V₁₁e) ii⁰c (a: ii⁰c) b: vii⁰d_(iv⁰b) b: ii⁰b vii⁰c I⁷b } A: vii⁰c Ib ii⁰ Ic V₇ I
(V₁₁e) (a: ii⁰c) (a: vii⁰c)

(VI.) *Larghetto.*

A^b : I V_7 V_{13} $f: i$ $\left. \begin{smallmatrix} vi \\ i \end{smallmatrix} \right\}$ $f: i$ V_7 V_{13} $A^b: IV$ $\left. \begin{smallmatrix} VI \\ \left(\begin{smallmatrix} iv_7 \\ V_{13}^d \end{smallmatrix} \right) \end{smallmatrix} \right\}$ I^b $\left(\begin{smallmatrix} b_9 \end{smallmatrix} \right)$

V_7^c I $\left(\begin{smallmatrix} E^b: V_9 \\ II_9 \end{smallmatrix} \right)$ $\left(\begin{smallmatrix} II_7 \\ V_7 \end{smallmatrix} \right)$ V_{13} V_7 V_7^d I^b $\left(\begin{smallmatrix} D^b: V_{13}^b \\ V_{13}^b \end{smallmatrix} \right)$ $\left(\begin{smallmatrix} ii_7^b \\ (V_{11}^d) \end{smallmatrix} \right)$ V_7^c

I $\left(\begin{smallmatrix} D^b: V_{13}^b \end{smallmatrix} \right)$ IV I_{13}^c* V_7^c I^b I_{13}^b IV $_7$ V_7 I $\left(\begin{smallmatrix} D^b: V_{13}^b \end{smallmatrix} \right)$ $\left(\begin{smallmatrix} V_{13}^d \end{smallmatrix} \right)$

(VII.) *Andante.*

$e: i$ V_{13} V i ib V_{13}^b V_7^b i i $\left. \begin{smallmatrix} V_{13}^b \\ G: I_{13}^b \end{smallmatrix} \right\}$ $G: ii_7^c$ $\left(\begin{smallmatrix} g: ii_7^c \end{smallmatrix} \right)$

I^c $\left(\begin{smallmatrix} \sharp iv_7^c \\ (D: vii_7^0) \end{smallmatrix} \right)$ I^c V_7 I $C: V_7^d$ I^b V_{13}^b I^b $\left. \begin{smallmatrix} V_{13}^b \\ Eb: I_{13}^b \end{smallmatrix} \right\}$ $\left(\begin{smallmatrix} C: V_{13}^g \end{smallmatrix} \right)$

$Eb: V_7^b \quad V_{b13}^b \quad I \quad e: \overset{\sharp}{iv}_{7c}^0 \quad e: V_{13}^b \quad vii^0_7 \quad i \quad VI \quad iv_7 \quad V_7 \quad i$
 (eb: V_{b13}^b) (V_{13d})

(VIII.) *Moderato.*

$D: I \quad V_7^c \quad Ib \quad Ib_{13} \quad \overset{\sharp}{iv}_{7c}^0 \quad I \quad vii^0_7 \quad I \quad V_{b13}^{d*} \quad Ib \quad A: vii^0_b \quad Ib \quad ii_7^b \quad V_{b13} \quad I$
 (g. V₁₃) (a: vii⁰_{7c}) (V_{9b}) A: IV^b (V_{7c}) (V_{11d}) (a: V₁₃)

$D: V_7^d \quad Ib \quad V_{b13}^g \quad Ib \quad V_{13}^b \quad V_7^b \quad I \quad V^b \quad vi_7 \quad ii \quad V_{13}^{b*} \quad I \quad IV_7 \quad V_7 \quad I$
 (d: V_{13g}) (V_{13d})

(IX.) *Larghetto.*

$b: i \quad III^b \quad V_7 \quad VI \quad (e: V_7^c) \quad iv \quad V_{13} \quad V \quad i \quad ib \quad ii^0_7^b \quad iv_7 \quad ii^0_7^b$
 (f \sharp : V_{1b}) (f \sharp : vii⁰_{7c}) (V_{9b}) (V_{11d}) (V_{13d}) (V_{11d})

$ib \quad V_{13}^b \quad i \quad \overset{\sharp}{iv}_{7c}^0 \quad vii^0_7 \quad V_7^b \quad iii^0_7^c \quad I_{13}^{d*} \quad iii^0_7^c \quad \overset{\sharp}{iv}^0_b \quad ic$
 (f \sharp : vii⁰_{7c}) (V_{9b}) (I_{9d}) (I_{9d}) (f \sharp : vii⁰_{7c})

a.n. p.n. p.n.

9 8 6 5 — 6 6 6 7 #

iv V₁₃ V i ib ib II₁₃ V₇ ivb ii⁰_{7b} V₁₃ V₇ I

(f#: V₁₃) (V_{11d})

(X.) *Andante con moto.*

p.n. p.n.

8 4 6 3 — 6 6 7 — 6 7 — 5

E: V I V_{7c} Ib Ib ii⁰_{7b} V₇ I Ib vi II₁₃ II₇

(V_{11d}) (B: V₁₃ V₇)

a.n.

7 6 9 8 6 5 7 # 6 7 6 # 6 6 7 5

V₁₁ V₇ Ic Ic V₁₁ V IVc I I c#: vii⁰₇ } c#: V_{7c} ib i vii⁰_{7b} (V_{7c}) B: ii⁰₇ } B: #vi⁰₇ (F#: vii⁰₇)

6 7 6 6 x 6 6 9 6 7 4 —

Ic V₇ vi Ib ii⁰_{7b} iv⁰₇ Ic V₁₁ Ic V₁₃ V₇ I E: V vii⁰_{7c} V_{7d}

(V_{11d}) (F#: vii⁰₇) (V_{9d})

a.n.

6 6 6 — 9 8 6 —

Ib f#: v_{7c} } f#: Vb Vb A: i } A: vi ii⁰_{7c} ii⁰_c

(f#: iv_{7c}) (A: ii⁰_{7c})

6 9 8 7 — 6 #6 #5 6 7
4 7 6 5 3 4 4 3 5

Ic V₁₁ Ic V₁₁ V₇ I E: I } E: Ic II₇c b vii V₇b I ii₇ V
E: IV } B: V₇c (a: iv) (V₁₁c)

5 6 6 — 6 5 — 6 — 7 —
3 3 4 6 5 3

vi IV_b Ib Ib ii₇b ii₀b Ic Ic V₁₃ V₇ I
(V₁₁d) (e: ii₀b)

(XI.) *Moderato.*

a.n.

3 #6 6 6 — 6 7 #6 9
4 4 4 3 5 7 #

A: I V_b13^d Ib V₇c Ic IV₇ IV_b7 I E: V₉
(a: V₁₃d) (V₁₃d) (V_b13d)

7 #5 6 7 — 7 #7
5 5 4 6 5 4

vi₇ II_b13^g V₇b I IV V₁₁ V₁₃ I II_b13^{b*} }
(V₁₃e) (b: V₁₃g) b: V₁₃b*

7 6 5 #4 7 6 6 5 #4
4 4 # 5 6 6 2

ib iv₇ Ic V vii₀c V₁₃g ib i V₁₃ V V₇c
(V₁₃d) (V₉d)

6 $\sharp 6$ 6 7 9 7
5 4 3

A: Ib } A: $IV_{\flat 7}$ Ib ii_7 V_{11} V_{13} I
($V_{\flat 13d}$) (V_{11c})

(XII.) *Larghetto.*

3 7 6 7 6 6 $\sharp 6$ 6 — 7
3 4 — $\sharp 5$ 6 3 4 5 — 4 3

C: i V_{13d}^* vii^{\flat}_{7c} V_{13g} Ib iv Ib V_{7c} i V_{13b} V_{7b} E: V_7
(V_{9d})

9 7 6 5 7 7

I IV V_9 vi_7 V_{7b} I IV_7 V_7 I I
(V_{13c}) (V_{13d})

$\sharp 8$ 9 7 4 8 9 7 6
6 7 5 3 6 7 5

V_{13} V_9 V_7 I $f\sharp: iii^{\flat}_{7c}$ $f\sharp: ii^{\flat}_{7c}$ $f\sharp: V_{13}$ V_9 V_7 C: iv } C: Ib
 b_9

9 $\sharp 4$ 6 6 7
7 8 3 4 3 7

ii^{\flat}_9 V vii^{\flat}_{7c} Ib iv ic V_7 i
(V_{13c}) (V_{9d})

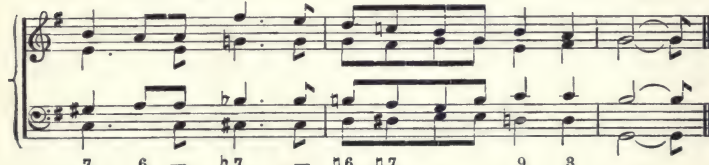
(XIII.) *Andante con moto.*



3 7 4 6 7 6 6 6 7 6
2 6 5 4 5 #5 4 3 9 3
G: I V₇ V₇d Ib I V₁₃ V₇ V₁₁ V₇ V₁₃ I V_b IV_b Ic #iv⁰₇ II^b₇
(g: V₁₃) (D: vii⁰₇ V₇b)



4 3 6 7 7 6 6 #4 6 6 4 #4
3 2 4 5 2 4
vii⁰₇c Ib ii IV₇ V V V₁₃d V₇d I₁₃b V₇d Ib a: iii⁰_b a: ic V₇d
(V₉d) (V₁₃d) (G: V₁₃b)



7 6 — b 7 — 6 7 9 3
#5 6 — #5 4 3 4 6 5
V₁₃g ib G: ii⁰_b } G: II₁₃b #iv⁰₇ Ic (e: vii⁰₇) vi vi V₁₃ V₇ I
(D: V₁₃b vii⁰₇)

(XIV.) *Allegretto.*

p.n.



8 6 — 5 7 6 4 7 6
4 — 2 3 4 3 3 5
B: I IV_c I V₁₃b* vii⁰₇ iv_c V₇c I bVII₇ V₇b
(V₁₃b) (P.C.) (E: IV₇)



9 8 9 8 9 7 6 7 6 6
4 3 7 3 7 5 4 — #5
I I V₉ vi⁰₇ V₇b I V_c F#: IV₇⁰_b }
(V₁₃e)

a.n. p.n.

$\begin{matrix} \#6 \\ 4 \end{matrix}$
 $\begin{matrix} 9 \\ 7 \\ 6 \end{matrix}$
 $\begin{matrix} 7 \\ 5 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 4 \end{matrix}$
 $\begin{matrix} \# \\ 4 \end{matrix}$
 $\begin{matrix} \#6 \\ 5 \\ 2 \end{matrix}$
 $\begin{matrix} 4 \\ 3 \\ 3 \end{matrix}$
 $\begin{matrix} 7 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$

F#: Ic V₉ V₇ I B: V₁₃^{e*} vii₀^{7d} iv_b V₇ Ic vii₀^{7c} Ib
(b: vii₀^{7d}) (P.C.) (b: vii₀^{7c})

$\begin{matrix} 6 \\ \#5 \end{matrix}$
 $\begin{matrix} \#6 \\ 5 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 5 \\ 4 \end{matrix}$
 $\begin{matrix} \#6 \\ 5 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 5 \\ 4 \end{matrix}$
 $\begin{matrix} \#6 \\ 5 \end{matrix}$
 $\begin{matrix} 9 \\ 5 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 2 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$

D: vii₀^{7b} } D: V₇^b I V₇^c Ib V_c I iii₀^{7d} } C#: V₁₃^{s*} ib V₁₃^d V₇^d
vii₀^{7b} } C#: vii₀^{7b}

rall.

$\begin{matrix} 6 \\ 5 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 4 \end{matrix}$
 $\begin{matrix} \#6 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 4 \end{matrix}$
 $\begin{matrix} \# \end{matrix}$

B: ii_b } B: ii₀^{7b} vii₀^{7c} #iv₀⁷ Ic ii_b iv₇ I
(b: ii₀^{7b} vii₀^{7c}) (f#: vii₀⁷) (b: iv₇)

(XV.) *Con moto.*

p.n.

$\begin{matrix} 8 \\ \# \end{matrix}$
 $\begin{matrix} 6 \\ \# \end{matrix}$
 $\begin{matrix} 7 \\ 6 \end{matrix}$
 $\begin{matrix} 7 \\ 4 \end{matrix}$
 $\begin{matrix} 4 \\ 2 \end{matrix}$
 $\begin{matrix} \#4 \\ 3 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} b7 \\ 5 \\ 4 \end{matrix}$

d: i V₁₃ i V₁₃ i iv₇ V₁₃ vii₀^{7c} ib (g: I₁₃^{b*})
(V₁₃^d) (V₉^d)

a.n. a.n.

$\begin{matrix} \#6 \\ 4 \\ \#8 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 3 \end{matrix}$
 $\begin{matrix} \#6 \\ 4 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$
 $\begin{matrix} 5 \\ \# \end{matrix}$
 $\begin{matrix} \#5 \\ 4 \end{matrix}$
 $\begin{matrix} 7 \\ 5 \end{matrix}$
 $\begin{matrix} 9 \\ \#5 \\ 3 \end{matrix}$
 $\begin{matrix} 6 \\ 4 \end{matrix}$

vii₀^{7c} ib vi₇ II₇^c ic V F: I V₁₃^{b*} I V₁₃ I Ib
(V₉^d) (V₁₃^e) (a: V₇^c)

a.n.

$\sharp 6$ — $\natural 6$ — 6 7 9 $\flat 7$ —
 $\frac{5}{4}$ $\frac{5}{3}$ $\frac{4}{2}$
 $II_{13}\flat^*$ $\sharp iv_7$ $ii_7\flat$ V_7d Ib vi_7 II_9 V_{13} V_7
 (C: $V_{13}\flat^*$ vii_7) ($V_{11}d$) (V_{13e}) (C: V_9)

7 \sharp $\sharp 4$ 6 $\frac{6}{5}$ $\frac{6}{4}$ 6 $\frac{6}{\sharp}$ $\frac{4}{2}$
 \flat \flat \flat \flat \flat \flat \flat \flat \flat

I V g: iv_7 V $V_{13}d^*$ Ib $ii_7\flat$ ic ivb V_{13} i d: iv_7d
 ($V_{13}d$) ($V_{11}d$) (V_{13g})

$\sharp 6$ 6 6 6 6 $\sharp 4$ 6 7 6 7 6 6
 $\frac{4}{5}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{3}$ $\frac{6}{5}$

$vii_7\flat$ ivc V_7b i ivb ic V_7d Ib $V_{13}d$ Ib iv_7 Ib (g: V_7b) iv
 (V_7c) (V_{13d})

6 6 — \sharp $\sharp 4$ 6 7 8 7
 $\frac{4}{3}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{5}{\sharp}$ —

ic iv_7b ii_7c V vii_7c Ib i iv_7 V i
 (V_{13e}) (V_{11e}) (V_9d) (V_{13d})

(XVI.) Hymn Tune.

8 6 6 4 7 6 6 $\sharp 6$
 $\frac{4}{3}$ $\frac{4}{2}$ $\frac{5}{\sharp}$ $\frac{5}{\sharp}$

G: I I Ib IV Ic $\flat VII_7d$ V_{13} I D: Ib D: ii_7 IV_7
 (C: IV_7d) (V_{713d})

[illegible]

(XVII.) Hymn Tune.

(c) *Myriad* (1992)

3 6 4 6 #6 — 6 11 5 b 6

3 4 4 b 4 2

D: I Ib V_{7c} I Ic V_{13d}# — Ib ii ii⁰_d
(d: ii⁰_{7d})

6 5 # 4 3 7 # 6 6 # 4 2

V_7^b I III I V V vii_7^0 III ib V_C } $A: I_C$ } $A: V_7^d$
 ($V_{13}^{G^*}$) (V_9^d) ($V_{13}^{G^*}$) ($d: ib$)

N.B. N.B. N.B.

(D: V₁₃b* vii⁰₇ V₁₃b) IV II⁷_b #iv⁰₇ Ic V₇ D: V } D: V₁₃d* vii⁰₇c
 (E: V⁷_b vii⁰₇) (d: vii⁰₇c)

N.B.—A "transitional dominant" in three positions.

7 6 7 6 7 6 7 6
5 6 #4 — #5 6 4 2 —
V_{13g} Id b: V_{13d}* vii^o_{7c} V_{13g} G: iib } G: V_{13d} V_{7d}

6 6 7 6 4 6 #5 6
4 5 3
D: iib } D: Ic IV₇ (A: V_{7b}) V I V_{7c} Ib (G: V₁₃) IV Ib
(V_{13d})

6 #6 6 6 7
5 — 4 7
iib IV₇ I I Ib IV Ic V₇ I
(V_{11d}) (V_{713d})

(XVIII.) Hymn Tune.

Lento.

8 6 6 b 6 6 6 5
4 5 4 5 4 4 #
g: i i (c: V₁₃) V_{7b} i vb ivb ic V
(d: ib)

6 7 # 7 9 7
4 4 7 7 4
i ivc iv₇ V Bb: i₇ } Bb: i₉ I_{11c}* V₇ I
(V_{13d}) (F: V₉)

7 4 6 — 7 6 7 6 6 6 7

3 4 — 2 — 5 6 4

g: IV_7 } g: $\text{ii}_7^{\flat c}$ ic — V_{13}^d V_7^d V_{13}^g ib d: $\text{iv}_7^{\flat b}$ } d: ic iv_7 (V_{13}^d)

$\sharp 6$ 6 9 7 $\flat 7$ — 9 8 7 7

$\sharp 4$ 3 7 $\sharp 5$ 6 5 $\flat 7$ — 6 3

$\text{vii}_7^{\flat c}$ ib ii_9^{\flat} V_7 1 c: V_{13} V_7 Bb : ii_9 } B: ii_7 V_{13} g: vii_7^{\flat} (V_{13}^d)

$\flat 6$ 4 7 $\flat 6$ 6 6 7

2 5 $\flat 6$ 4 4 $\sharp 6$

Ab : Ib } Ab : V_7^d V_{13}^g g: bIIb } g: ie ivb V_{13} 1

CHAPTER XIX.

THE CHORD OF THE AUGMENTED SIXTH. (§§ 581—619.)

(1.) *Vivace.*

5 6 $\sharp 6$ — 6 6 $\sharp 6$

4 3

B \flat 1 V Ib 1 bVI It.6 V Vb F: IV } F: Ic bVI Fr.6

[illegible]

4 ——— 6 ——— 6 5 ——— 4 b 5 ——— 6 4 3

b 8 2 6 b 6 5 4 b 5 b 6 4 3

vii^b7_c V₇^d I^b I bVI_{G6} I_c V I

(II.) *Larghetto*.

(17) *Larghetto*.

F# : i ii^{ob} VI G^d ic V ib ivb VI_It.₆ V
(V_ad)

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp. The tempo is marked "Moderato". The score consists of 12 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a whole note chord (F#4, A4, C5). The third measure is a whole note chord (F#4, A4, C5). The fourth measure is a whole note chord (F#4, A4, C5). The fifth measure is a whole note chord (F#4, A4, C5). The sixth measure is a whole note chord (F#4, A4, C5). The seventh measure is a whole note chord (F#4, A4, C5). The eighth measure is a whole note chord (F#4, A4, C5). The ninth measure is a whole note chord (F#4, A4, C5). The tenth measure is a whole note chord (F#4, A4, C5). The eleventh measure is a whole note chord (F#4, A4, C5). The twelfth measure is a whole note chord (F#4, A4, C5). The lyrics are: "The Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree, the Rose Tree." The chords are: b: iii0 b7 d } b: vii0 b } vii0 c } ib VI It.6 ic V7 f# : iv }

6 $\sharp 4$ 3 6 $\sharp 4$ 2 6 $\sharp 6$ 5 6 4 7 \sharp

f#: VI $G6^b$ Vb (b: V 7^d) ivb VI $G6$ ic V 7 I

(III.) *Con moto.*

8 6 6 6 $\sharp 6$ 4 6 4 6 $\sharp 6$ 6 $b7$ 5 b

C: I Ib IV vii 0^b (V 7^c) Ib bVI $F6$ Ic V 7^d G: IV b Ib G: bVI It.6 Ic bVI $G6^d$

\sharp 7 6 5 \sharp \sharp \sharp 6 4 3 \sharp \sharp 6 5 \sharp 6 4 3 \sharp

V V 13 I I a: VI $F6$ V i iv 7^b (V 13^c) C: V 13^d * VI $F6$

6 4 3 $b7$ $\sharp 6$ 4 3 6 6 6 6 4 3 5

C: Ib V 7^c I iii 0^b 7^d V 7^c Ib iib vi bII $G6^c$ V 7 I

(IV.) *Andante.*

3 6 6 6 $\sharp 6$ 4 3 \sharp 6 $\sharp 6$ 4 3 \sharp

e: i V 7^b i ib VI $G6^c$ VI $F6^c$ V Vb G: i vi G: bVI $F6$

6 4 6 7 7 4 3 6 6 6 4

Ic IV Ib II₇ V₁₁ V₇ I Ib iib iic
(D: V₇)

6 4 2 6 5 6 4 6 4 2 6 6

bVII₇^d V₇ I b: VI₁ b: VI_{G6} ic V₇^d ib vii⁰b (V₇^c)
(C: IV_{b7}^d)

7 7 7 6 6 6

vii⁰₇ i VI_{G6} C: V₁₃ I V_b vi (a: V_b)
(V₉^b) C: V₇

6 4 6 4 3 6 4 7 4 6

e: vi e: ic VI_{F6} ic ib ic V₇ i
(e: iv)

(V.) *Moderato.*

8 4 6 6 6 6 6 6

A: I V₇^c bII_{F6} I Ic iv⁰_{b7} bVI_{G6} Ic IV iib
(e: vii⁰₇^b)

$\flat 6$ 6 $\sharp 4$ 7 6 5 6 6 3 $\sharp 6$ 6 6
 $\sharp 4$ $\sharp 2$ $\sharp 3$ 4 3 5
 bII It. \flat \flat Ib \sharp iv \flat \flat 7d II \flat Ic V IV \flat V \flat 7b I \flat VI G \flat Vb iib

(e: vii \flat \flat 7d V \flat 7)

6 6 6 $\sharp 6$ $\sharp 6$ 6 7 6 $\sharp 7$
 4 $\sharp 5$ 4 3 4 3

IV \flat iib Ic \flat VI G \flat II \flat \flat 7c II \flat 13 II \flat 7 Ic V \flat 7 I

(E: V \flat 7c V \flat 13 V \flat 7)

(VI.) *Andantino.* p.n.

5 6 6 6 p.n. p.n. $\sharp 6$
 4 4 5 6 5
 $\sharp 2$

d: 1 VI G \flat F6 It. \flat Vb V \flat 7 1 ib iv vii \flat \flat 7b (V \flat 9c)

6 6 $\sharp 6$ 6 $\sharp 7$ 6 $\sharp 6$ $\flat 7$
 5 4 3 $\sharp 5$ 5 4 $\sharp 5$
 3

ib i Vb VI G \flat F6 It. \flat V g: V \flat 7 V \flat 7b B \flat : vi \flat B \flat : vi \flat VI F6 V \flat 13

p.n. 6 $\sharp 6$ 6 $\sharp 6$ 6 7 5
 5 4 3 4 5 $\sharp 5$
 3

I d: VI \flat Ib d: bII G \flat V \flat 7c ib i VI F6 ic V \flat 7 V

(VII.) *Un poco Allegro.*

D: I $\text{vii}^{\flat 0}b$ $\text{\#v}^{\flat 0}b_{7d}$ Ib I $\text{bVI}_{G^{\flat}b}$ I $\text{V}^{\flat}b$ }
 (V_{9c}) (a: $\text{vii}^{\flat 0}_{7d}$) A: Ib }

A: vi $\text{bII}_{G^{\flat}c}$ V₇ V^{\flat}_{13} I (f#: V_{7c}) vi $\text{bVI}_{F^{\flat}6}$ Ic V₁₁ — V₇ I D: I }
 (a: V₁₃)

D: $\text{bVI}_{\text{It.}6}$ Ib $\text{iii}^{\flat 0}_{7c}$ $\text{vii}^{\flat 0}$ I V_{7c} Ib G: I^{IV} } $\text{G: IV}^{\flat}b$ $\text{bVI}_{\text{It.}6}$ V $\text{vii}^{\flat 0}_{7c}$ }
 (g: $\text{vii}^{\flat 0}_{7c}$) (V_{7b}) (V_{9d})

Ib V₇ D: I } D: $\text{bVI}_{G^{\flat}d}$ V V₇ V₁₃ V₇ I

(VIII.) *Allegro.*

F: I $\text{bVI}_{G^{\flat}b}$ I — $\text{vii}^{\flat 0}b$ Ib $\text{ii}^{\flat}b$ I }
 (V_{7c}) (V_{11d})

a.n. a.n. a.n. a.n.
 #6 5 8 #4 2 5 3 #6 4 #6 6 #5 #6 4 #6 7 #5 #
 A: $bVI_{G\flat}$ } A: Ic ii \flat Ib ii Ic V_7 I

p.n.

$\sharp 4$

6

$\flat 6$

$\square 6$

$\square 6$

$\flat 6$

p.n.

7

4

3

8

7

6

5

3

I

vi ($g : vii^{\flat}c$) ii \flat

Ic $bVI F_6$ ii $\flat c$ ($V_{11}e$) V $_{13}$ V $_7$ I

6 #6 6 b6 b6 6 4 5
ib vii^b i VI G^b Eb: I V I d: bII^b d: ic V i
(V_{7c}) Eb: V_{7b}

(X.) *Allegretto.*

Eb: I — V₇c Ib IV_b Ic V₁₁ Ic V₁₁ V₇ vi bVI₇

Musical score for 'The Rose Tree' in E-flat major, 2/4 time. The score consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The score includes a key signature change from E-flat major to B-flat major (indicated by a natural sign over the B-flat) and back to E-flat major. The piece ends with a double bar line.

 Harmonization:

 Eb: II } Eb: bII_{It.6} I Ib (Bb: V_{7c}) bVI₆ Ic V₁₃ V₇ I

(XI.) *Moderato.*

8 6 6 $\begin{smallmatrix} \#6 \\ 4 \\ 8 \end{smallmatrix}$ $\begin{smallmatrix} \#6 \\ 4 \end{smallmatrix}$ 6 $\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$ 7 7

A: I vii^{ob} Ib vi bVI F_6 VI G6 Ic IV Ib bVI G_6^{c} ii^{ob} V7 (a: ii^{ob})

$\sharp 6$ $\frac{4}{3}$ 8 6 $\sharp 7$ $\sharp 6$ $\frac{4}{3}$ 2
 I (E: V_{7c}) V ii bII It.6 I iii⁰_{7d} (d: vii⁰_{7d}) V_{7c} V_{7d}

6 6 4 7 $\sharp 6$ $\frac{3}{4}$ $\frac{3}{4}$ 6 5 4 3
 Ib IV Ic (f \sharp : vii⁰₇) vi bVI It.6 F6 Ic V I

(XII.) *Larghetto.*

5 6 $\sharp 4$ 2 6 6 6 4 5 $\sharp 5$ $\sharp 6$ $\frac{3}{4}$ $\frac{3}{4}$ 6 6
 b7: i V₁₃ V_{7d} ib ivb ic V III' VI It.6 ic ii⁰_b (V_{9d}) ib i

$\sharp 6$ $\frac{4}{3}$ $\frac{3}{3}$ 6 6 5 3 7 $\sharp 6$ 6 $\sharp 6$ 6
 bII F6 V_{7c} ib ii⁰_{7b} (V_{11d}) VI G_{6d} V ib i V V₁₃

$\sharp 6$ b5 b7 6 b7 6 6 4
 Db: VI } Db: IVb₇ (Vb_{13d}) I — ab: Vb V_{9b} Vb bb: iv } bb: ic

p.n.



p.n.

$\begin{matrix} \flat 6 & \flat 6 & \flat 4 & 4 \\ 5 & 4 & 4 & 2 \end{matrix}$
 $\begin{matrix} 7 & 6 & \flat 6 & 7 \\ 4 & 4 & 5 & 4 \end{matrix}$

VI G6 $\text{vii}^{\flat}_7 d$ ic $\text{V}_7 d$ ib i vii^{\flat}_7 ivc II G6 V_7 i

(V_{9e}) (V_{9b})

(XIII.) Andante.



$\begin{matrix} 6 & \flat 6 & 6 & 6 \\ 4 & 2 & 3 & 4 \end{matrix}$
 $\begin{matrix} 6 & 6 & 6 & 6 \\ 5 & 5 & 5 & 5 \end{matrix}$

C: i V II G6^c bVI It.6 ic $\text{ii}^{\flat}_7 b$ i i V

(V_{11d})



p.n.

$\begin{matrix} 6 & \flat 7 & \flat 5 & 6 \\ 4 & 5 & b & 5 \end{matrix}$
 $\begin{matrix} 6 & 6 & 6 & 6 \\ 5 & 5 & 5 & 5 \end{matrix}$

bII G6^c bVI G6 Db: i IV i C: bII $\text{C: V}_7 b$ i Ib IVb bVI F6

Db: V_7



p.n.

$\begin{matrix} \flat 6 & 6 & 4 & 6 \\ 4 & 3 & 3 & 4 \end{matrix}$
 $\begin{matrix} 6 & \flat 6 & \flat 7 \\ 4 & 4 & 5 \end{matrix}$

V V_{13d}^* Ib V_{7c} i ic bVI It.6 V_7 i i vi



$\begin{matrix} 7 & \flat 6 & \flat 6 & 7 \\ 5 & 4 & 5 & 5 \end{matrix}$
 $\begin{matrix} 7 & 7 & 6 & 7 \\ 5 & 5 & 5 & 5 \end{matrix}$

B: bVI G6 B: ic V_7 i bVI A6 C: i ii b bVI G6^d V i

C: V_{13}

(XIV.) Double Chant.

5 6 #6 #6 4 6 #4 6 #6 4 #

b: i ib vii^{0b} i VI_{F6} ic V_{7d} ib (F#: vii^{0b}_{7c}) V

5 b6 6 #4 6 #6 #

D: I bVI_{G6} V_{b13b} I b: V_{7d} ib bII_b VI_{It.6} V i

(d: V_{13b}) (e: VI_b)

(XV.) Hymn Tune. *Vivace.*

8 #6 8 7 6 7 6 7 5

G: V I V I bVI_{It.6} V V₇ V₁₃ V₇ vi bII_{G6c} V₇ V_{b13}

(g: V₁₃)

6 6 #6 #6 6 7 —

I vii^{0b} I^b } D: bVI_{G6} Ic VI₇ V₇ — I I

(V_{7c}) (IV_b) (I_{13c})

p.n. p.n.

b6 # 7 8 6 6 6

#4 # 3 5 3 3

bVI_{G6b} G: V } G: V₇ I I^b IV I^b (a: V_b) n V_b

a.n.

6 6 $\flat 7$ $\sharp 6$ $\sharp 9$ — 6 7
 $\flat 5$ 4 7 — 6 4
 \flat 6 5

I Ib iib $\flat VI_{G6^d}$ Ic V_9 Ic V_7 I

(XVI.) Hymn Tune. *Moderato.*

5 6 6 7 9 8 $\flat 7$ 6
 $\flat 4$ $\sharp 5$ $\sharp 7$ — 3
 $\sharp 2$ 4 \flat 5 —

D: I I Ib $\flat VI_{G6^c}$ $\sharp II_7$ V_{11} V_7 I I $\flat II_{G6^d}$ V_7^b
 (A: V_7)

6 7 — 5 $\sharp 6$ $\flat 6$ 6 5 7 6
 \flat 6 \sharp 5

I A: IV^b } A: V_{13} V_7 D: V } D: $\flat VI_{11.6}$ IV^b V_7^b G: V } G: I $v^o_7^b$ V_7^b
 (I $_{11d}$)

6 $\flat 6$ 6 6 6 8 7
 \flat 4 \flat 5 \sharp 4

D: IV } D: Ib $\flat II_{G6^b}$ Ib V_7^b I $\sharp i_7^b$ V I
 (V $_{11d}$)

(XVII.) Hymn Tune. *Moderato.*

8 6 $\sharp 6$ 6 4
 \flat 4 8 4 2

G: I I V^b vi $\flat VI_{F6}$ Ic V_7^d

(II.) *Moderato.*

8 7 6 5 5 6 b6 5 6 7
4 4 4 3 #4 #4 5 #4 4
2 7 b b b b b b b
C: I vii°b IVc V7b I IIc bVI G6 I #iv°b7 vii°c
TP

8 7 6 5 7 6 5 6 4 6
3 4 #4 3 #5 4 3 3 3 6
2 #2 4 4 4 3 3 3 3 3
I vii°c #iv°b7 I V7 IVb I Ib V7c I Vb G: IV }
p.n. p.n.

6 7 #4 6 #6 7
4 # 4 4 4 4
Ic (e: vii°b7) vi a: vii°b7c ib vii°b G: ii G: V7

5 6 7 7 8 6 #4 5 7
3 #4 5 5 6 4 #2 3 #5
2 2 b 4 2 3 5
C: V C: V (d: Vb) ii bVIIb (e: Vb) iii Ib v°b V Vb13
DP

6 5 6 #7 5 6 6 7 8 7
4 3 4 5 3 6 4 5 8
2 2 2 3 3 4 4 8 5
I V ii (G: V) V IVb I (d: Vb) ii V7 I (a: Vb)
p.n.

TP

6 7 5 5 6 6 7

2 3 4

vi Vb I (F: V_{b13b}) IV ii Ic V₇ I

(III.) *Andante.*

8 #6 #5 6 7 6 7 6 5

4 3 4 5 b 4 #

d: i V_{7c} ib i ii^{0b} (V_{9d}) VI G^{6d} ic V V_{7d}

a.n.

b7 6 #7 8 #6 6 #6 #

5 4 2 3 4 3 4

(g: vii⁰⁷ V_{7b}) iv ic ii^{07c} (V_{11e}) VI F₆ V V_c V_b

9 b9 8 #7 #7 6 #6 7 #7 8

4 7 #6 #6 5 4 b5 4 6 5

V #iv^{0b} V₉ Ic #iv⁰⁷ V₇ ib (g: vii⁰⁷) iv (a: vii⁰⁷) V V

DP

#4 6 7 6 5 #

3 2 4 4 3

vii^{07c} V_{7d} ib bII (g: VI) iv ic V I

(IV.) *Andante*

3 7 3 7 7 7 3 6 7 3 4 6
 4 6 4 2 3 4 4 4 3 8
 A: I vii⁰_{b7}d I vii⁰_c I₇ vii⁰_c I IV vii⁰_b I V₇c I_b
 TP

9 8 6 7 6 6 6 5 6 5
 4 5 3 4 3 4 8
 IV Ic vi₇ (V₁₃e) I (E: vii⁰_b) Ic V
 (E: vii⁰_b)

3 2 — 3 — 4 4 5 5 6 6
 6 6 7 8 9 8 4 6
 4 4 5 5 6 7 3
 V vib (P.C.) V₇ (P.C.) I_b (b: vii⁰_b) iib V_{b13} I V_c I_b
 DP

p.n. p.n.
 #5 6 — 7 — 8 7 6 5
 x2 3 — 5 4 3
 iib iib V₇ V₇ I V_b IV_b I
 TP

(V.) *Moderato.*

3 6 6 4 6 4 6 7
 5 5 b 2 b 2 b 7
 Bb: I V₇b I I_b vii⁰_{b7}c I_b #vi⁰_{b7}d II_{b13} V₇ vi
 (b: vii⁰₇c) (f: vii⁰₇d) (f: V₁₃)

p.n. S

a.n.

4 5 — 7 6 7 5 6 6 6 — 5

2 3 2 4 2 3 5 4

F: V } F: I Vb $\sharp iv^{ob}$ vii^{ob} I IVb iib Ic V

TP

p.n. p.n.

4 6 4 6 4 6 4 6 6 7 — 4 3

2 2 2 2 2 2 2 2 3 5 9 8

Bb: I } B \flat : V₇d Ib IV₇d vii^{ob} iii₇d vib ii₇d Vb I Ib V₇

6 6 8 9 3 8 7 8 7 8 7

5 5 6 6 5 6 5 6 5 6 5

vi ii₇b V iii vi iib Ic $\sharp iv^{ob}$ V₇ I Ib₇

DP TP

6 7 8 b6 5 7 5 6 7 8 7

2 2 3 4 3 2 3 2 3 2 3

I Ic vii^{ob} V₇d I iv I vii^{ob} V₇d I

(VI.) *Un poco lento.*

8 6 5 7 5 9 3 6 6 8 7

3 4 3 4 3 7 8 4 3 5 —

2 2 2 2 2 2 2 2 2 2 2

2: i iv i vii^{ob} i Vb i V₇c ib i II II₇

TP (e: V V₇)

p.n.

6 5 p.7. 5 6 5 7 8 #8 9 7
4 # — 3 4 3 4 5 — 6 b 6
ic V C: I IV I vii⁰b I II⁰b vii⁰b^{7c}

TP

a.n.

5 #6 6 7 7 8 6 6
3 4 4 3 4 3 5 5
I bVI_{F6} Ic V₇ I I IV₇b vii⁰ iii₇b

a.n.

6 6 3 6 3 6 # #7 # #4
5 5 2 #2 6 4 2
vi ii₇b V I₇b a: VI } a:(P.C.) VI ii⁰b V (P.C.) V V₇^d

S

3 6 6 6 # 6 7 —
6 b 7 3 # 3 — 4 5 4 #
Inv DP
ib (d: vii⁰₇) iv V ivb ic ii⁰₇b (V₁₁^d) V ic V₁₁ V₇

8 # 7 #6 6 3 4 #7 3
— 4 — 3 4 2 —
I (D: V₇b) IV iv i vii⁰b I

TP

(VII.) *Moderato.*

3 7 8 7 8 6 5 7 8 6
4 4 3 4 5 4 3 4 5 6
2 2 2 3 3 2 2 3 3 2

G: I vii⁰c I vii⁰c I IV^b I vii⁰c I Ib
TP

6 6 #6 7 6 7 6 #7 7
4 4 3 — 4 4 4 5 5
3 — — — 2 2 4 4 8
— — — — — — — —

IV Ic ii⁷c (V¹¹e) bVI F⁶ V V⁷ Ib IV^b Ic II⁷b Vb¹³
DP

6 7 #4 6 4 6 #4 6
4 4 2 4 4 4 4 4
— — — — — — — —

Ib V⁷ (a: vii⁰₇) II^b vii⁰₇c Ib #iv⁰₇d vii⁰_b
(D: V^b) (g: vii⁰₇c) (d: vii⁰₇d) (V⁷c)

6 7 5 — 6 7 8
4 4 3 — 4 4 5
2 — — — — — —

I IV^c vii⁰_b I IV^b vii⁰₇d I
TP

(VIII.) *Larghetto.* a.n. S

5 5 #4 6 7 6 #6 6 5
4 4 3 5 4 4 4 4
2 2 3 3 2 2 2 2

c: i V⁷ i vb ivb VI F⁶ ic V
TP (g: ib)

b 5 6 7 8 9 7 7 6 5 3

Inv. DP
Eb: I V_{7b} #iv_{07b} I_c (f: V_b) ii_c V₇ I_c V I

p.n. #6 #5 p.7 #5 6 p.n. 6 6 5 7 9

g: VI } g: ii_{07b} (V_{11d}) V c: I_{7b} } c: i iv_{7b} (V_{13e}) ic V V₉

#6 #8 b6 #7 5 #7 b5 #6 4 #8 5 6 7 #

#iii_{0c} #iv_{07b} V₉ #iii_{07b} #iv₀₇ V₇ VI ii_{0b} (V_{9d}) V₇ I

(IX.) *Vivace.*

5 a.n. a.n. a.n. 7 6 4 2 5 a.n. 6 3 5 p.n. p.n.

D: I I - vii_{0b} - I V_{7b} I I_b
TP

#6 #8 6 a.n. 6 a.n. p.n. #7 #

V Inv. DP
V #iv_{0b} V_{7b} I vii_{0b} (V_{7c}) A: I_{7b} } A: IV_b I IV V V₇ I b: vii₀

a.n. a.n. 3 #7 a.n. a.n. p.n. a.n. a.n. a.n. a.n.

4 3 7 3 7 3 6 7 4 5 4

2 2 2

TP ii^{ob} i vii^{ob} i vii^o i D: V^b } D: V₇ IV^b V₇ IV^c

DP

3 a.n. p.7 6 6 6 #7 #7 —

5 4 4 3

2

V Ib II₇^b Ic #iv^{ob} V₇ — I

DP

(X.) Allegretto.

3 6 6 6 6 6 6 6 4 6 5 6 6 6

2

A: I V^b IV^b iii^b II^b iii^b Ib ii^b V V₇^d Ib I V^b IV^b iii^b

Inv. DP

6 6 6 6 6 6 6 — 6 #4 6 6 #6 6

4 2 5

ii^b iii^b IV^b V^b vi^b V₇^c Ib E: IV^b } E: Ic V₇^d Ib IV^b Ib #iv^{ob} V₇^b

(B: vii^{ob})

#6 6 7 7 3 #7 6 #7

4 4 5 # 2 4 2

3

I (C[#]: V₇^c) vi ii Ic V₇ A: V } A: V₇ #iv^{oc} Ib V₇

DP

7 6 6 7 — 7 5 7 6 7 7
5 4 3 5 — 3 3 4 4 3 3
2 — — 2 — — 3 3 3 3 3 3

ii^b Ib iiib iib ii V₇ D: $\frac{I}{V}$ DP D: $\frac{I}{V}^{0c}$ Ib V₇

7 6 7 9 8 7 6 7 #6 #4
5 4 7 6 5 3 6 7 #6 #4
2 — — 4 3 3 3 3 3 3 3

ii^b Ib V₇ vib V V₇ I b: vib } b: vii^{0b} vii^{0c}
ib } (V_{7c}) (V_{9d})

6 #6 6 7 — 8 8 7 6 5 6 7 8 9 7 8
#5 4 5 — 3 3 5 4 3 4 2 3 4 5 3
3 — — 3 — — 3 3 3 3 3 3 3 3

A: iib } A: $\frac{I}{V}^{0b}$ Ic V₇ Inv. TP I V_b IV_b I IV_b V_b I ii V_b I
(e: vii⁰₇) TP

(XI.) *Con moto.*

3 6 6 4 6 6 7 6 5 4
3 3 3 4 3 2 3 2

E^b: I V_b I Ib V_{7c} I Ib V₁₃ V₇ vi (A^b: V_{7d})

6 6 6 5 6 4 3 8 7 8 6 6 7 6 5 7
4 4 3 5 4 5 4 4 4 5 4 3 4 3 4
3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

IV_b Ic IV Ib IV iib Ic B^b: $\frac{V}{I}$ B^b: I vii^{0b} I iib IV_b iib iib I vii^{0b}
TP

p.n.

8 6 5 7 6 7 6 7 7

I Ib IV (F: vii⁰₇) V vib V₇ Ib IIb V₁₃

DP

a.n.

7 8 7 9 5 7 9 7 7

I I vii⁰₇ Eb: V₉ Ib V₇ IV_c V₇

DP

6 7 9 8 7 6 9 6 9 8 6

I V₇ vib V IV_b Ic IV Ib IV_b Ic (B^b: V₇b)

p.n.

5 6 7 4 6 6 8 6 6 6 6

V V₁₁ V₇d vic vii⁰_b (V₇c) Inv. TP I V_b IV_b iii_b ii_b Ib

c.n. c.n. p.n. a.n.

7 6 8 7 6 8 9 8 6 7

II₇ II₇^b Ic V₁₃ V₇ I

(B^b: V₇) (V₇b)

(XII.) Double Chant.

5 6 #7 8 6 #7 3

4 3 4 2 2 3

C: I Vb vi G: I } G: I vii⁰_b I iib vii⁰_b I

TP

6 7 b7 6 5 #4 7

5 4 3 b 4 2

(a: V₇^b) C: vi } C: vii⁰₇ (V₉^b) I (F: V₇) IV^b I #iv⁰₇ vii⁰_c I

TP

(XIII.) Hymn Tune. *Maestoso*.

5 #4 2 6 7 #6 6

3 2 2 2 2 2 2

C: i vii⁰_{7c} (V₉^d) V₇^d ib vii⁰_b (V₇^c) i vb

TP

7 #6 7 6 6 6 5

5 4 3 4 3 4 2

#vi⁰₇ (g: ii⁰₇) VI F₆ V (P.C.) V^b i V^b V ib V

DP

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the upper staff, and the bass line is in the lower staff. The piece consists of eight measures. The first measure has a treble staff with a G4 quarter note and a Bb4 quarter note, and a bass staff with a G2 half note. The second measure has a treble staff with a Bb4 quarter note and a G4 quarter note, and a bass staff with a Bb2 half note. The third measure has a treble staff with a G4 quarter note and a Bb4 quarter note, and a bass staff with a G2 half note. The fourth measure has a treble staff with a Bb4 quarter note and a G4 quarter note, and a bass staff with a Bb2 half note. The fifth measure has a treble staff with a G4 quarter note and a Bb4 quarter note, and a bass staff with a G2 half note. The sixth measure has a treble staff with a Bb4 quarter note and a G4 quarter note, and a bass staff with a Bb2 half note. The seventh measure has a treble staff with a G4 quarter note and a Bb4 quarter note, and a bass staff with a G2 half note. The eighth measure has a treble staff with a Bb4 quarter note and a G4 quarter note, and a bass staff with a Bb2 half note. The piece ends with a double bar line. The title 'The Rose Tree' is written in a decorative font at the top right of the page. The number '11' is written at the bottom right of the page.

#7 5 6 6 6 6 6 6
 #2 4 V Vb i Vc ib f: V7b

Musical score for "The Rose Tree" in G-flat major, 6/8 time. The score is for voice and piano. The piano part features a simple harmonic accompaniment with chords indicated by numbers 6, 4, 3, 6, 6, 6, 7, 4. The voice part has lyrics in German and English. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is marked "p.n." for piano and "p.n." for piano.

(XIV.) Hymn Tune. *Andante.*

3 4 6 7 6 — 5 6 7

G: I V_{7c} I_b (V_{7b}) (V_{7b}) I_c V₇ I

5 6 #7 8 p.n. 6 6 #7 #7

4 4 2 5 4 4 5 2 #

D: I IVb vii⁰ I IVb Ib II V₇ I

TP DP

#7 6 7 6 6 7 #4 6

5 4 5 #2 6

a: vii⁰₇ V_b i iv₇ ii⁰_b ic V₇ V₇^d G: iib

(V₉b) (V₁₃d) (V₉d)

TP DP

6 7 #7 6 #7 5

4 4 6 4 3

G: ii iii⁰_b V₇ I (C: V₇) IV vii⁰_b₇^c I

(C: vii⁰_b) TP DP

(XV.) Hymn Tune. *Larghetto*.

8 4 5 9 8 5 #6 b7

2 3 7 6 8 4 3

F: I ii₇^b I V_b IV_b I II₇^c V₇

TP DP

(C: V₇^c)

a.n.

3 — 6 5 7 6 — 5 6 — 9 8
4 3 2 — — 3 5 — 7 6 —

I I IVc I $\sharp iv^0_{77c}$ a: VI } a: $\sharp ii^0_{7b}$ V₉ V₁₃
(C: $\sharp vii^0_{7c}$) (V_{11d})

a.n.

a.n.

\sharp — 7 $\sharp 7$ 8 — \sharp — p.n. 6 7
4 3 — —

i g: V — — V₇ i — — V $Bb: \sharp vi$ } $Bb: \sharp ii^0_b$ V₇

a.n.

a.n.

$\sharp 7$ 8 — $\flat 6$ —
 $\flat 4$ 3 — $\flat 4$ 3 2 8 7

I — I I iv_{7b} $\sharp ii^0_c$ iv_b $\sharp vii^0_{7d}$
TP

a.n.

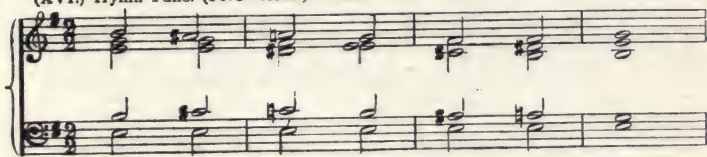
S

a.n. a.n.

9 8 6 7 $\flat 6$ 7 $\flat 7$ —
4 3 2 4 5 4 3 2 3

I F: $\sharp Ic$ } $\sharp F: \sharp ii^0_{7c}$ $\sharp ii^0_{7c}$ V₇ — I
(C: V_{7c}) (V₇)

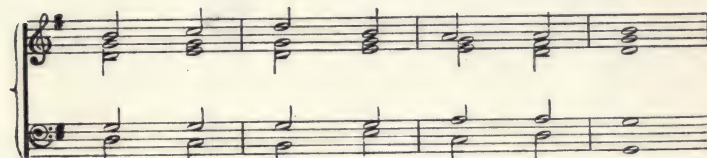
(XVI.) Hymn Tune. (Five voices.) *Lento.*



5 $\begin{smallmatrix} \sharp 6 \\ \sharp 4 \\ 3 \end{smallmatrix}$ $\begin{smallmatrix} \sharp 7 \\ \sharp 6 \\ \sharp 4 \\ 2 \end{smallmatrix}$ 3 $\begin{smallmatrix} \sharp 6 \\ \sharp 4 \\ 2 \end{smallmatrix}$ $\begin{smallmatrix} \sharp 7 \\ 5 \\ \sharp 4 \\ 2 \end{smallmatrix}$ 8

e: i $\sharp iv^o_{7b}$ vii^o_{7d} i II^b V_{7d} G: vi^1 }

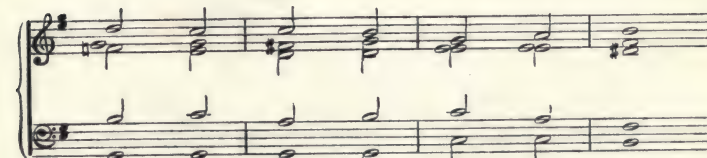
TP



6 6 6

$\begin{smallmatrix} 4 \\ 5 \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ 6 \end{smallmatrix}$

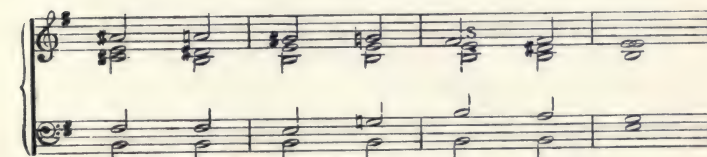
G: Ic IV Ib vi $ii^b_{(V_{11d})}$ V



$\begin{smallmatrix} \sharp 7 \\ 6 \\ 4 \end{smallmatrix}$ $\begin{smallmatrix} \sharp 7 \\ 5 \\ \sharp 4 \\ 2 \end{smallmatrix}$ 3 5 6 \sharp

(C: V_7) IV V_{7c} I IV ii^b } e: iv^b } e: V

TP



$\begin{smallmatrix} \sharp 7 \\ 5 \\ \sharp 4 \\ \sharp 3 \end{smallmatrix}$ $\begin{smallmatrix} \sharp 7 \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} \sharp 6 \\ \sharp 4 \end{smallmatrix}$ $\begin{smallmatrix} \sharp 6 \\ \sharp \end{smallmatrix}$ 5 7

$\begin{smallmatrix} \sharp 3 \\ \sharp \end{smallmatrix}$ $\begin{smallmatrix} \sharp 7 \\ \sharp \end{smallmatrix}$

II_7 V_7 I Ib V V_7

DP

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